

# HISPANO-MORESQUE WARE OF THE XV. CENTURY

• BY A. VAN DE PUT.



SMITHSONIAN  
INSTITUTION  
*358*







FRONTISPICE.



*Section of Dish.*

Dish with Arms of Despùig or Puig. Valencia, early XV. Century.  
(The property of Earl Spencer, K.G.)

# HISPANO-MORESQUE WARE OF THE XV. CENTURY

*A CONTRIBUTION TO ITS HISTORY AND  
CHRONOLOGY BASED UPON ARMORIAL  
SPECIMENS*

BY

A. VAN DE PUT



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## P R E F A C E.

THE publication of these notes upon a section of Hispano-Moresque pottery has been prompted by the consideration that, though the day has not yet come for the writing of a history of the same, a selection of plates after principal examples, with short historical and descriptive information, may be of use to the student or collector.

As the written history of no branch of the industrial arts contains less data drawn from the study of the objects themselves, the literature of the subject is of remarkably little value to the inquirer seeking information concerning dates and styles. The author believes this to be the first attempt to illustrate the sequence of the latter between 1400—1500.

The majority of the pieces chosen for illustration are unique, or of extreme rarity; many, thanks to the lawful inferences as to date or provenance to be drawn from them, must ever rank among the foundations of a knowledge of the true majolica.

The author wishes to express his grateful thanks to the

## PREFACE.

Rt. Hon. the Earl Spencer, K.G., to Mr. F. D. Godman, F.R.S., to Mr. G. Salting, to Mr. H. Wallis, and to Messrs. Durlacher, for permitting him to reproduce specimens from their collections; and to Monsieur Gaston Migeon, for allowing the reproduction of an illustration from his album of the Exhibition of Mussulman Arts, Paris, 1903.

He wishes also to acknowledge his indebtedness to Mr. W. G. Paulson Townsend for the care taken in the production of the work, as also to Mr. A. F. Wallis, to whose skill are due the facsimiles in the text, and to Mr. W. G. Thompson in the case of those in colour.

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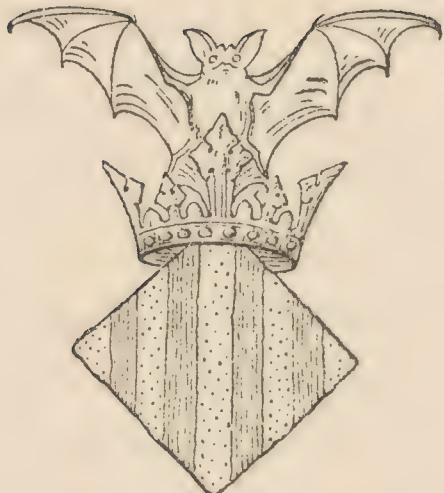
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### THE ARMS ON THE COVER.

The arms of the kings of Aragon of the house of the counts of Barcelona, Or four pallets gules, were granted to Valencia upon its conquest by James I. of Aragon in 1238. To distinguish its shield from that of Aragon, Valencia adopted the lozenge-shape in 1377, in the reign of Peter IV., who granted the city the right to ensign its arms with a crown. The origin of the bat crest, though obscure, is traceable in the head, neck and wings of a dragon, the helm insignia of the Aragonese kings.





## HISPANO-MORESQUE WARE OF THE XV. CENTURY.

"*L'histoire des faïences hispano-moresques est encore toute entière à écrire.*"  
(MOLINIER, "La Collection Spitzer," IV.)

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IT is no exaggeration to say that a connected study of Hispano-Moresque pottery has hardly been attempted; the greater part of the literature of the subject leaves practically untouched those varieties of the ware produced in the XV. century, which is the more remarkable as few branches of ceramic art afford in themselves means of establishing their chronology so distinctly.

The circumstance to which this neglect may be ascribed is that the development of Spanish ceramics before the XV. century is very imperfectly known;

the pottery with which we have to deal stands isolated from the XIV. century wares, of which the "Alhambra" vase is the most famous example.

In spite of the researches of specialists, the origin of the painting of earthen vessels with lustre colours, as practised in Spain, remains one of the most difficult and obscure of ceramic problems; and, although testimony is not wanting as to its prevalence in the Near East, contemporarily with the Arab-Moresque conquest of Spain, it must be admitted that material upon which to base anything but theories as to its passage into the Peninsula is still undiscovered.

There is little doubt that the earliest Spanish lustred pottery was an off-shoot of the art which flourished at Bagdad in the IX. century. The lustred tiles in the mihrab wall of the mosque of Sidi-Oqba at Kairuan (Tunis) were in part procured from that city in A.D. 894, and in part made at Kairuan by a Bagdad potter.<sup>1</sup> Records of the manufacture of lustred pottery in North Africa during the centuries which are surmised to have seen its introduction as an art into Spain are not wanting. Nissiri-Khosrau, writing in the XI. century, states that there

<sup>1</sup> H. Saladin, "Monuments historiques de la Tunisie, I. La mosquée de Sidi-Oqba à Kairouan," pp. 96—99, plates XXI., XXII. 1899.

were then produced at Misr (Cairo) translucent vases of a hue which changed according to the position given them.<sup>1</sup>

That the art had become general among Moslem nations before the XII. century seems probable from the discovery of fragments of gold lustred earthenware, which cannot date from later than the XII. century, in the mounds of Fostat (Old Cairo),<sup>2</sup> and in the ruins of Rhages or Rhei<sup>3</sup> in Persia. Contemporary with this is the first evidence as to its use in Spain. Edrisi, in a work finished in 1154, less than a century after the Almoravide irruption of 1086, mentions the manufacture of golden pottery carried on at Calatayud, and states that it was exported to distant parts.<sup>4</sup> The next testimony we have relates, likewise, to an Aragonese fabrique. The conquests of James I. of Aragon extended his dominion in 1238 to the city of Valencia; the Moors of Xativa, which fell into his hands in 1248, being granted, in 1251, a charter permitting

<sup>1</sup> "Sefer Nameh, Relation du voyage de Nissiri-Khosrau, publié, traduit et annoté par C. Schefer," p. 151. 1881.

<sup>2</sup> D. Fouquet, "Contribution à l'étude de la céramique orientale," chap. III. 1900.

<sup>3</sup> Sir R. Murdoch Smith, "Persian Art," 3rd ed., pp. 21—22.

<sup>4</sup> Edrisi, "Description de l'Afrique et de l'Espagne;" ed. Dozy et De Goeje, p. 230. 1866. "Calatayud est une ville considérable. . . . On y fabrique de la poterie dorée qu'on expore au loin."

to every master-potter the free practice of his craft, upon a payment, for each kiln, of a besant annually.<sup>1</sup>

In the same century, the golden pottery of Malaga<sup>2</sup> in the Southern Andalusia is specially mentioned by Ibn Sa'id and Ibn Batuta; and in the XIV. century by Ibn el Hatib. The ruin of the Almohade empire, in 1235, left this city within the kingdom of Granada, the last refuge of the Spanish Moors, which they were destined to render famous in the arts of war and peace. In 1273 the palace of the Alhambra at Granada was commenced; with it are associated two remarkable products of Moorish ceramic art: its tile decoration, and the vases, of which only one remains, said to have been discovered in a subterranean chamber; these are almost universally attributed to Malaga as the chief seat of the manufacture of lustred ware in the kingdom of Granada.

Without exactly resembling the Alhambra vase in

<sup>1</sup> F. Fernandez y Gonzalez, "Estado social y political de los Mudejares de Castilla," p. 437. 1866. ". . . Statuentes, quod quilibet magistrorum, qui faciat cantaros, ollas, tegulas et raiolas, donent nobis, pro unoquoque furno in anno, unum bezantium: et quod habeatis plateas franchas et liberas, sine aliqua servitute."

<sup>2</sup> The evidence concerning Malaga is ably presented by F. Sarre, "Die spanish-maurischen Lusterfayencen des Mittelalters und ihre Herstellung in Malaga. Unter Mitwirkung von E. Mittwoch für die arabischen Quellen." (Jahrbuch der Kgl. Preussischen Kunstsammlungen, XXIV., 103.) 1903.

the nature or disposition of ornamentation, there group themselves with it, in shape, style and technique, a series of vases existing at Palermo, Stockholm, and St. Petersburg, which are manifestly Moorish work of the period. The attribution of these pieces to Malaga receives a certain corroboration in that an ornament of arabesques and strap-work, best seen on the St. Petersburg vase, are the chief decorative motives of a lustred dish bearing on its back, it is claimed, in cursive Arabic characters, the place of its fabrication, Malaga.<sup>1</sup>

Details of the further history of Malagan pottery are largely matter for speculation. Malaga fell, in 1487, into the hands of the Catholic kings, after which the character of its productions probably changed; its ware is finally mentioned by Lucio Marineo in 1530.

Reverting to a consideration of the Aragonese fabriques, the next evidence we possess, in point of date, renders it necessary to touch upon the connection of Majorca with XV. century pottery. This island was conquered by James I. of Aragon in 1228, shortly before his Valencian campaign; earthenware of *Majorica* or *Majolica* is mentioned as a Sienese

<sup>1</sup> Sarre, work cited.

and Pisan import by Giovanni di Bernardi da Uzzano of Pisa,<sup>1</sup> in 1442. Although Majorca gave its name to much pottery (Majolica) which reached Italy and France<sup>2</sup> in the XV. and XVI. centuries, no specimen can be assigned to it with certainty. The details of the supposed fabrique of Inca, and of the pieces supposed to bear its arms,<sup>3</sup> have no foundation in fact.<sup>4</sup> The view that Valencian wares which reached

<sup>1</sup> His commercial treatise is published in Pagnini's "Della decima," vol. IV. That the ware was imported into Italy in considerable quantities is evident from the following entries: "Gabella di Siena, . . . vagellame, conche, taglieri o scodelle, o simile di Majorica la soma . . . lir. —10—" (p. 85); and at Pisa, "Scodelle di Majolica fine si vendono in Pisa fiorini 3 in 3 e mez. grossa che sono dozine 12, cioè scodelle, e a scodelle si ragiona; poi s'intende 2 scodellini per una scodella, una piattello per 2 scodelle, secondo che sono grandi e piccoli i pezzi; questo anno per regola li Maestri di Pisa, tiene la giarra 30 dozzine" (p. 180). From a fresh due of "lire 4 di denari," coin of Siena, levied in 1476 upon all extraneous ceramic produce entering Sienese territory, "lavori di maiorica" were excepted "stando etiam firma la cabella de' pignatti forestieri." See S. Borghese and L. Banchi's "Nuovi documenti per la storia dell'arte Senese," pp. 248—249.

<sup>2</sup> A. Lecoy de la Marche, "Extrait des comptes et mémoriaux du roi René," p. 295: "11 décembre, 1447. A Jacobo de Passi [of Marseilles] . . . pour les choses qui s'ensuivent, c'est assavoir pour ung bacin, une haiguiere et trois chandelliers de cuivre à ouvrage de Damas xxviii. florins, pour trois platz de terre de Mailloreque, 1 florin six gros," etc.

<sup>3</sup> J. C. Davillier, "Histoire des Faïences hispano-moresques," p. 28. 1861.

<sup>4</sup> A. Campaner y Fuertes, "Dudas y conjecturas acerca de la antigua fabricacion mallorquin de la loza con reflejos metalicos," 1875; and "Mas sobre lozas con reflejos metalicos," 1876. See also Note upon the alleged fabrique of Lustred Pottery, in Majorca, at p. 39 of this work.

Italy acquired a reputed Mallorcan origin owing to their importation in Balearic vessels, is deserving of consideration, when it is remembered that not one native historian mentions an industry which, if it existed, was as famous as that of Valencia.

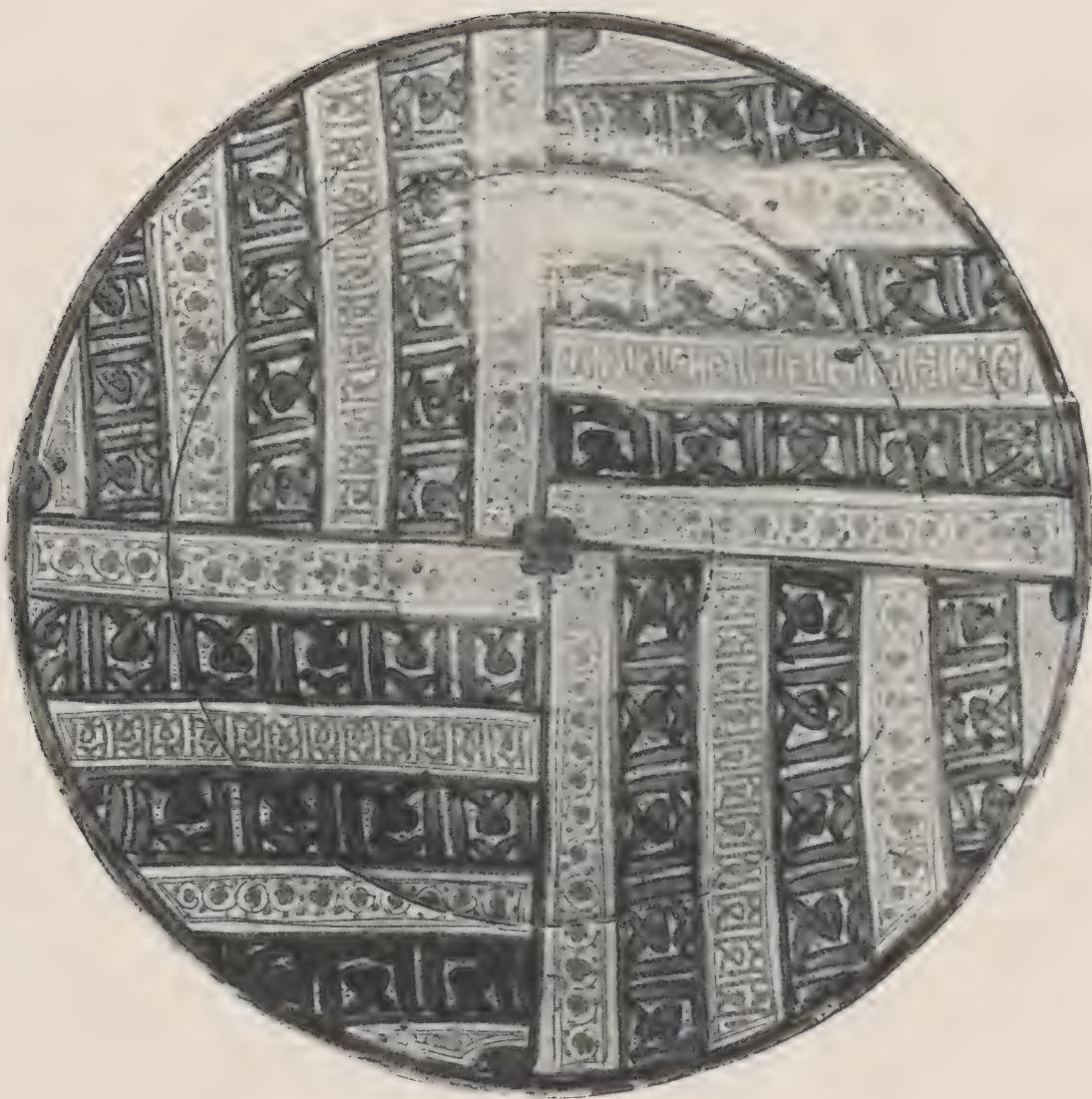
Thus it is seen that, at the commencement of the XV. century, there were in Spain two main groups of fabriques, Grenadene and Aragonese, the produce of which, though the craft practised in them was identical, could not but increasingly reflect the difference between a wholly Moorish and a Spanish environment. Though it must be admitted that the XIV. century lustred pottery of Aragon and Valencia is almost totally unknown, the earliest specimens of the XV. century shown no similarity in the nature, and little in the disposition, of their ornament with the vases of Malaga or Granada. Nowhere is this more apparent than in the absolute contrast revealed in the treatment of plant-form. While the decoration drawn from vegetable forms in the latter pottery is so highly conventionalised as to form mere arabesque, natural renderings of the local flora were certainly aimed at by the potters of Valencia in the following century. Such Moorish decorative features as appear in the two earliest varieties of this pottery suffice to

indicate the nationality which produced them as impaired by contact with populations of another race. Since 1253, when the last vestige of Moorish independence in Valencia was subdued, most of the towns and villages of that kingdom had been partitioned among the Catalan, Aragonese, and other barons and knights of the conqueror's armies. The repetition, then, as an ornamental motive, of a stereotyped formula of mock-Arabic lettering, which could have meant as little to him who purchased as to him who produced a piece so ornamented, is incompatible with the literary culture and civilisation of the kingdom of Granada in the early XV. century. It is surely indicative of the condition of the Moorish potters of Valencia, less than two centuries after they had passed into Aragonese dominion.

The principal documentary evidence concerning Valencian pottery tends rather to demonstrate the degree of its importance and celebrity than to furnish detailed information concerning it. The data afforded, nevertheless, by the decree of the Venetian senate of 1455,<sup>1</sup> that no earthenware of any kind should be introduced into the dominions of the republic except the "correzzoli" and Majolica of Valencia, which were

<sup>1</sup> Sir W. Drake, "Notes upon Venetian Ceramics," p. 11. 1868.

PLATE I.



DISH WITH ORNAMENT OF LARGE AND SMALL MOCK-ARABIC INSCRIPTIONS.

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to be entry free, is important, because it shows that the decorative, and not the utilitarian, side of the ware appealed to the Venetians, the decree being specially framed to protect their own makers of pottery for domestic purposes. The same fact underlies certain items in King René's inventory (1471—1472). This art-loving prince kept specimens of *terre de Valence* upon dressers in his chapel, and elsewhere in his castle of Angers, only one of which, a "lavouer a mains" (hand basin), was a piece destined for use.

According to the perspicuous Pole, Nicolas von Popplau, the Moors, at the time of his visit to Spain in 1484, occupied four towns near Valencia: Mislata, Manises, Gesarte, and Paterna. There, he says, they made the beautiful pots and dishes in *blue* and *gold* colours, with which they supplied Christendom.<sup>1</sup>

In addition to the pottery of Paterna and Carcer, Francisco Eximenes, in 1499, specifies that of Manises, which he declares to be gilded and painted in a masterly

<sup>1</sup> "Por todo Aragon viven sarracenos, que nosotros los alemanes llamamos ratas. Los conquistadores cristianos de aquellos paises les concedieron libertad para establecerse, vivir y mantenerse en separadas casas, aldeas y ciudades. . . . A una milia de Valencia poseen cuatro ciudades que se llaman Misslatha, Manisis, Gesart y Paterna, donde viven y elaboran hermosas ollas y platos, con colores azules y dorados que sirven de comercio a todo la cristiandad." "Viajes de extranjeros por España y Portugal, collección de J. Liske," pp. 54—55. 1878.

fashion and sought after by the whole world, the Pope, cardinals and princes.<sup>1</sup>

## STYLES.

Ornamentally, the ware with which we deal divides itself into less than a dozen varieties,<sup>2</sup> distinguished by more or less distinct motives, which may be briefly summarised as follows:—

1. Large mock-Arabic character.
2. Small mock-Arabic character.
3. Spur-band and cross-hatching.
4. Flower and leaf on dotted ground.
5. Large vine-leaf and small flower.
6. Foliage derived from the subsidiary ornament of No. 5.
7. Bryony leaf and small flower.
8. Smaller rounded vine-leaf (two sizes).
9. Diapering of dots and stalks derived from preceding.

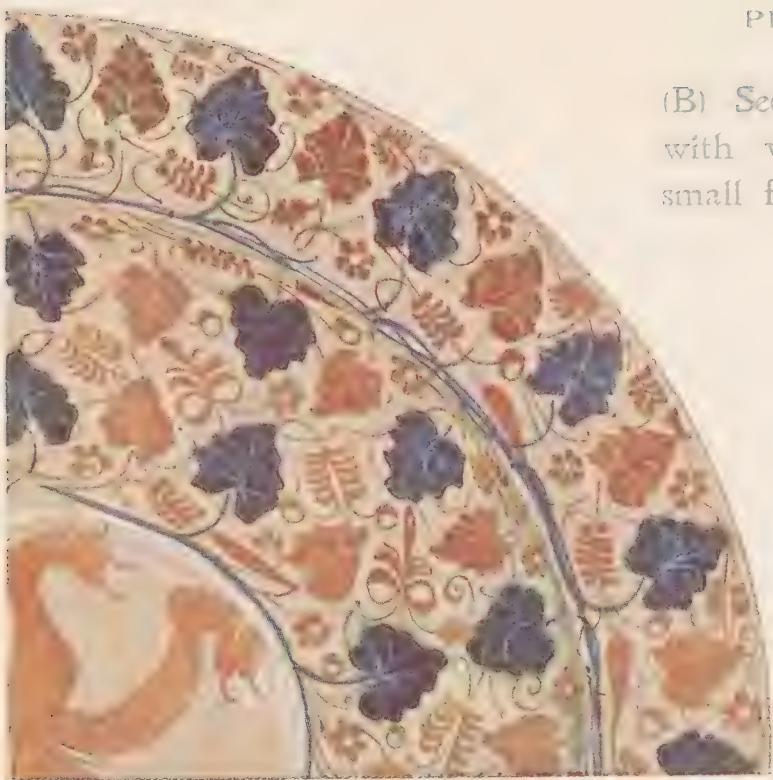
## 10. Gadroons.

<sup>1</sup> “. . . acis fan algunes coses artificials les quals donen gran fama a la terra car son coses fort polides e belles e qui nos troben communamēt en altre loch. Axi com dit es communamēt la obra comuna de terra q s fa a paterna e a carçre axi co jarres cantes olles terraços scudelles cresols librells rajoles teules e semblats coses molles. Mas sobre tot es la bellesa de la obra de manises daurada e maestrivolment pintada que ja tot lo mon ha enamorat entāt que lo papa e los cardenals e los princeps del mon per special gracia la requeren e stan marauellats que d'terra se puxa fer obra axi exellent e noble.” Quoted by A. Campaner y Fuertes, “Dudas y Conjecturas,” etc., p. 7 (note).

<sup>2</sup> See Note, p. 48.

PLATE II.

(B) Section of dish  
with vine-leaf and  
small flower.



A) Section of Early  
XV. Century dish  
combining ornament  
of large and small  
mock Arabic inscrip-  
tions.



A comparison of certain specimens of the first three styles will reveal them to have been contemporary, a fact heraldically proved by the specimens hereafter illustrated.

The large and small Arabic inscriptions (Pl. V. and VI., VII.) are combined in alternate bands upon a dish (Pl. I.) in Mr. G. Salting's loan collection at the Victoria and Albert Museum.<sup>1</sup>

The small inscription (Pl. VI., VII.) is employed, with the spur-band (Pl. VIII.), upon a dish possessed by Señor G. J. de Osma (Madrid).

STYLE 1.—Bands of mock-Arabic lettering in deep blue, other ornament in coppery gold; cream ground-colour; reddish lustre. The collection at the British Museum contains an armorial specimen; also the Victoria and Albert Museum, a piece loaned by Earl Spencer, K.G.; both are illustrated here (Frontispiece and Pl. V.). The arms are in each case Aragonese.

STYLE 2.—Of even greater rarity. The subsidiary ornament of spirals occurs in the foregoing variety.<sup>2</sup> The two dishes illustrated (Sèvres Museum, Pl. VI., VII.) have a design in very pale, somewhat

<sup>1</sup> Formerly in the Spitzer collection (Vol. IV., p. 79, no. 3, pl. I.); diameter 17 inches; back, a large triple rose in brown.

<sup>2</sup> Compare this feature, in Frontispiece, with pl. VII., and Catalogue of Godman Collection, pl. 25, no. 396.

greenish gold: blue not used; lustre reddish. The arms, which are Aragonese, date the style as belonging to the first half of the XV. century.

STYLE 3.—This ornament was combined in at least one instance with the smaller mock-Arabic inscription and is contemporary with it. Specimens are found in both pale and ruddy gold (Pl. VIII.).

STYLE 4.—The most prominent feature in this variety is the dotted ground, upon which are arranged rudely drawn five- or six-petalled flowers, alternately with other flowers or berries; all are encircled by an attenuated stalk from which springs a trefoil leaf, the central lobe of which is lengthy and pronounced (Pl. X.). The majority of these pieces have full-sized designs, in blue, of lions, deer, birds, and other animals.

This ornament bears a striking resemblance to that upon a set of XV. century blue and white wall tiles from a monastery at Segorbia,<sup>1</sup> the exact counterparts, in all essentials, of others in the Victoria and Albert Museum (Fig. 1); upon their dotted backgrounds are leaves with the prominent central lobe to be seen on dishes ornamented in this style. The same leaf, with the dotted background, was employed upon certain

<sup>1</sup> R. Forrer's "Fliesenkeramik," pl. 38. 1901.

dishes of the variety ornamented with the larger, blue, mock-Arabic inscription;<sup>1</sup> it is seen, without the dots, upon the Buyl dish (Pl. XIV.).

Segorbia being within the kingdom of Valencia, it appears certain that this motive was one employed in local potteries.



FIG. I. WHITE ENAMELLED TILES FROM VALENCIA; INSCRIPTIONS, ETC., IN BLUE.  
(Victoria and Albert Museum.)

STYLE 5.—Large vine-leaves, alternately blue and gold. This variety, among the most successful from an ornamental standpoint, offers little Spanish heraldic

<sup>1</sup> Catalogue of the Godman Collection, pl. 24, no. 443.

material (Pl. XI.). Certain points may be noted, however, as connecting the piece reproduced with other varieties: the similarity in the treatment of the fleurs-de-lys with those on a dish with the smaller mock-Arabic inscription (Pl. VII.), and the adoption of the subsidiary foliage for the ornament of the style next considered.

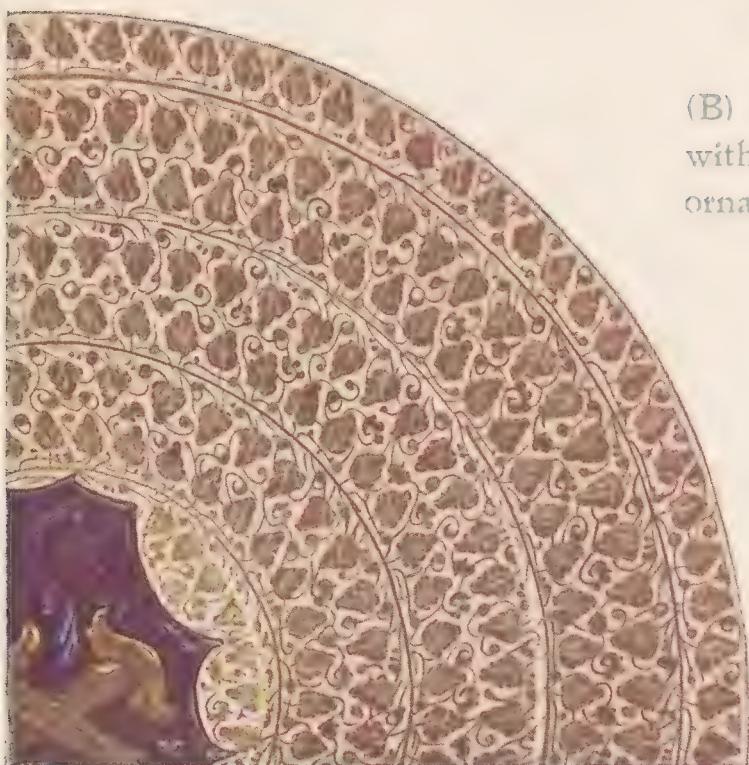
STYLE 6.—The small plant with a five- or six-petalled flower which accompanies the blue and gold vine-leaves in Style 5, forms, on a larger scale, the principal motive of this variety. The design is in brownish gold, or blue upon cream colour. Certain dishes have crowns painted on their brims, and the ‘albarelli,’ of which not a few are ornamented thus, are encircled with a crancelin or crown-shaped wreath. The arms upon some of these pieces present an interesting problem. Chronologically, this style appears to have flourished, like the vine-leaf pattern, during the third quarter of the XV. century (Pl. XII., XIII.).

STYLES 7 & 8.—Some entries in the inventory<sup>1</sup> of the Castle of Angers (drawn up in 1471—1472), a residence of René, duke of Anjou, are of assistance in

<sup>1</sup> A. Lecoy de la Marche, “Extraits des comptes et mémoriaux du Roi René,” pp. 240—241, 271—272. 1873.

PLATE III

(B) Section of dish  
with smaller vine-leaf  
ornament.



(A) Section of dish  
with bryony orna -  
ment.



identifying the fabrique which produced the smaller vine-leaf and the bryony patterns. They are :—

“ En la chambre du petit retrait du roy.

\* \* \* \* \*

Item, ung grant plat de terre de Valence où a au fons ung eigne.  
 Item, ung bacin de pareille terre, où a au fons ung lyon.  
 \* \* \* \* \*  
 Item, ung lavouer a mains, de terre de Valence.  
 \* \* \* \* \*  
 S'ensuit ce qui est demouré sur les petiz dressouers de la chappelle du roy.  
 Ung grant plat de terre blanche de Valence, à feuillages dorez.  
 Item, ung autre plat parfont de ladite terre de Vallance blanche, ouvré à  
 feuillages pers.  
 Item, ung pot de ladite terre de Valence, qui a le cul long en faczon de  
 gougourdes, ouvré à fleurs perses.”

From the above it would appear that the most salient features in the decoration of certain Valencian wares produced by the third quarter of the XV. century, besides their white tin-enamelled ground, in comparison with the common pottery of the day, fitly termed *terre blanche*, were the foliage patterns, here described as *feuillages dorez*, *feuillages pers*, and *fleurs perses*.

Any doubt as to the identity of these is dispelled by a glance at the remaining styles of ornament (Pl. XIV.—XXXII.). No more fitting description could be found for the design reproduced in Pl. III. (b.), than *feuillages dorez*, golden foliage. Similarly, the only variety of Hispano-Moresque pottery exclusively decorated with foliage and flowers in blue, *feuillages*

*pers* and *fleurs perses*, is that ornamented with the bryony pattern, represented by Pl. III. (a.).

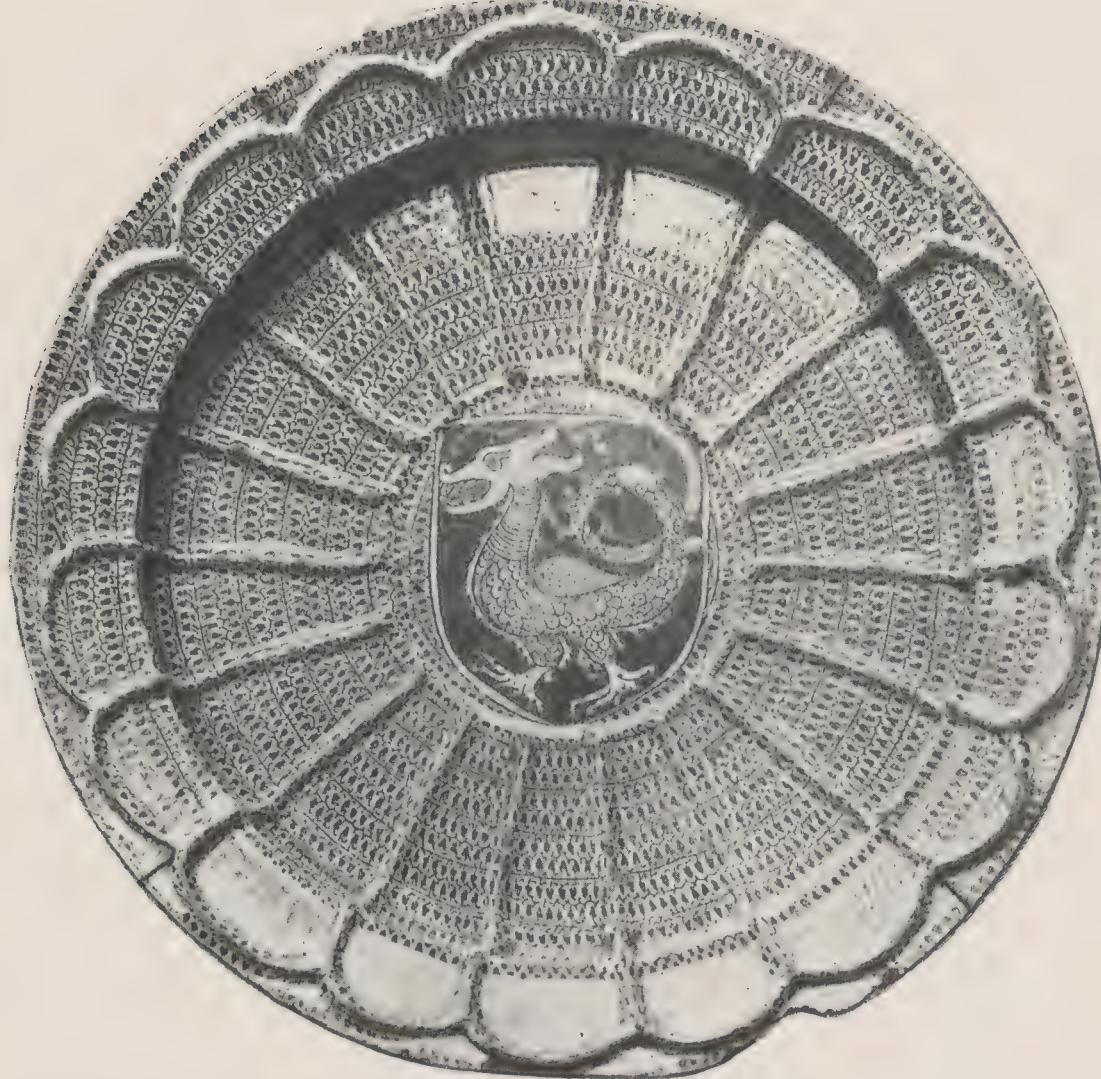
The same characteristics likewise suggested themselves for the descriptions of specimens of these varieties in the "Inventaire de la vaisselle de cristalins étant en la librairie de Madame l'Archiduchesse Marguérite,"<sup>1</sup> aunt of the Emperor Charles V., about 1520:—

"Deux grants potz de terre blancz et dorez, d'ouvrage de Valence  
avec les couvertes de mesmes;  
Deux autres moindres potz de terre, d'ouvrage de Valence, blancqz  
et bleuz sans couverte;  
Une escuelle de terre couerte de mesmes, d'ouvrage de Valence; . . ."

Corroboration of these attributions to Valencia is found in Nicolas von Popplau's statement relative to the pottery in *blue* and *gold* colours made at Mislata, Manises, Gesarte, and Paterna (quoted above). A dish (Pl. XIV., in Mr. Salting's collection), with the blue bryony ornament and greenish-lustre flowers of the variety used upon the Segorbia tiles, bears, moreover, the arms of Buyl, a family which gave lords to Manises during the whole of the XV. century. The evidence afforded by armorial specimens of these two styles accords with the testimony cited as to the export of Valencian ware to Italy in the XV. and XVI. centuries;

<sup>1</sup> J. Finot, "Inventaire sommaire des archives départementales ; Chambre des Comptes de Lille," VIII., p. 235. 1895.

PLATE IV.



DISH WITH ORNAMENT SHOWING TRANSITION FROM SMALLER VINE-LEAF TO DOT-  
AND-STALK VARIETIES.

(The property of F. D. Godman, Esq.)

[To face page 16.



many pieces known to the writer bear Florentine, and two Sienese, coats-of-arms.

STYLE 9.—With the help of an intermediate variety (Pl. IV.) the evolution of this design (Pls. XXVIII.—XXXI.) from the rounded vine-leaf is apparent. The gold ranges from a pale to a thick ruddy colour; though blue is nowhere employed in the design, it is used in some pieces to tint the ribbing and pellets in relief.

STYLE 10.—The gadroons (Pl. XXXIII. B) are sometimes round the brim, at others round the centre of a dish. This pattern, which forms a “repeat,” in threes, is occasionally painted upon pieces with flat brims; at other times it is found upon certain dishes with large incised outlines of animals. Mr. Salting’s collection, at South Kensington, contains a dish with the outline of a lion rampant; Mr. Godman’s, a dish with an ox (Catalogue, Pl. XXVII., 271).

Combining the chronological data afforded by coats-of-arms with such indications as to the sequence of ornament as are presented by the specimens quoted, and those more fully described hereafter, it follows that the mock-Arabic inscriptions (Pls. V.—VII.) are undoubtedly the earliest XV. century styles. They were produced during the reign of Alfonso V. of Aragon (1416—1458); the blue inscription, which is

the earlier, may even, according to the evidence offered by Plate V., have been in use under his predecessors, perhaps before 1400. To Alfonso V.'s reign must also be assigned the spur-band (Pl. VIII.), and the variety with flowers and leaves on a dotted ground (Pl. X.).

To the latter part of the same, and to the earlier half of John II.'s reign (1458—1479) the large foliage, with, occasionally, crowns, etc. (Pl. XII.). To John II.'s reign must be ascribed also the large blue and golden vine-leaves (Pl. XI.), the bryony (Pls. XIV., XVI.), varieties ornamented with circles of round vine-leaves (Pl. XXIII.), and the diapering derived from the latter (Pl. XXIX.). So far as can be judged from specimens described, the latter pattern was also used in the reign of Ferdinand II. (1479—1516); like it, the gadroons (Pl. XXXII. B.) are to be assigned to the last quarter of the XV. century.

While a certain number of the later patterns were in use after 1500, it cannot be doubted that the products of the following century were, in technique and ornament, for the most part, of a comparatively decadent nature. Italian ornament influenced the native styles not a little, whilst the metallic colours became coarser and more ruddy, and the enamel, yellower. To this epoch belong a number of pieces,

around the brims of which are disposed large acanthus-like leaves, and the use of blue or manganese is rare.

The documentary evidence concerning this period is considerable, and relates both to the Valencian and Aragonese potteries. That the industry was still carried on in Aragon is known from an agreement between Muhammad ben Suleyman Attaalab and Abdallah Alfoguey, of Calatayud, in 1507. The former, a maker of gilded pottery, promises to teach the latter the industry in the space of four and a half years.<sup>1</sup>

The pottery of Valencia, also described as golden, is mentioned by Lucio Marineo, in 1539, as the most prized among the excellent Spanish wares then produced.<sup>2</sup> A quarter of a century later (1564), the different wares made at Manises were remarked by Martin de

<sup>1</sup> Fernandez y Gonzalez, "Estado social," etc., p. 437: ". . . ajustóse Muhammad ben Suleyman Attaalab morador del arrabal de los muslimes de Calatayud e industrial de porcelana [?] dorada con Abdallah Alfoguey del mismo arrabal para enseñarle la mencionada industria, y esto en el espacio de cuatro años y medio desde la fecha de esta escritura . . .".

<sup>2</sup> Lucio Marineo Siculo, "Obra . . . de las cosas memorables de España," fol. v. verso: "De las vasijas y cosas de barro que en España se hazen. Hazen tambiē en España vasijas y obras de barro de muchas maneras y cosas de vidrio. Y aun que en muchos lugares de España sō excellētes: las mas preciadas son las de Valencia que estan muy labradas y doradas. Y tabiē en Murcia se hazē buenas desta misma arte: Y en Mōuiedro y en Toledo se haze y labra mucho y muy rezio blanco y algō verde y mucho amarillo q paresce dorado: y esto es para servicio: porque lo mas preciado es lo que esta vedriado de blanco."

Viciana,<sup>1</sup> while the condition of the industry at the beginning of the XVII. century warranted Escolano<sup>2</sup> in 1610, and in 1613, his contemporary, F. Diago's<sup>3</sup> repetition of the statements of Eximenes. Besides the pottery of Manises, Escolano cites, also, fabriques at Mislata,<sup>4</sup> Paterna,<sup>5</sup> and Alcantara,<sup>6</sup> in the district of Xativa.

The main fact to be deduced from the evidence of the local historians cited, is that none of them connects the industry with the city of Valencia, and that the small Valencian towns, Mislata, Manises, Gesarte, and Paterna, but especially Manises, were the centres of fabrication of the wares known throughout Europe, and even in Spain, to Lucio Marineo for example, as Valencian.

The term in the history of the Moors in Valencia is reached with their expulsion, nearly four centuries after the subjugation of their forefathers by James I.

<sup>1</sup> See p. 73, Note 1.

<sup>2</sup> "Decada primera de la historia de Valencia," Book IV., cap. 3.

<sup>3</sup> "Anales del reyno de Valencia," I., 16—17.

<sup>4</sup> See p. 99, Note 2.

<sup>5</sup> "Decada primera de la historia de Valencia," II., 325: "Algunos quieren que Paterna sea poblacion de tiempo de Romanos, y q̄ su primero nombre fuese Patera, palabra Latina, que significa cosa redonda y ancha como lo son los platos y almosias; o Patinera, de la palabra Patina que tambien significa plato; en razon de la obra de barro que siempre se ha labrado en Paterna con mucha curiosidad."

<sup>6</sup> See p. 53, Note 2.

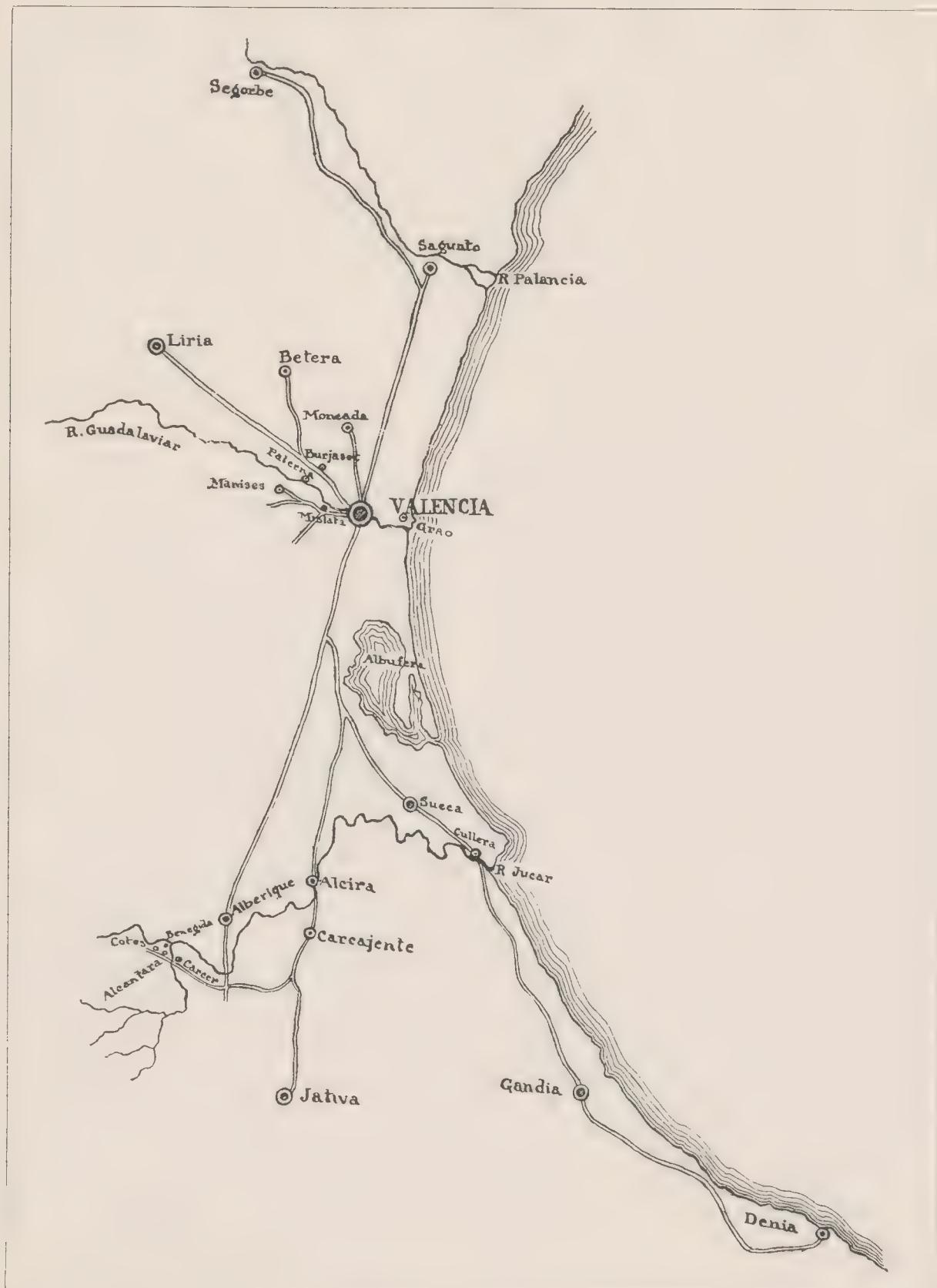


FIG. 2.—MAP OF PART OF THE KINGDOM OF VALENCIA, SHOWING POTTERY FABRIQUES  
MENTIONED BY LOCAL HISTORIANS, ETC.

[To face page 20.]



Following an order of Philip III. to the Marquis of Caracena, then Viceroy, the first days of October, 1609, saw the commencement of their exodus, in the embarkation at Denia of the Moriscos of Gandia to the number of 6,000. From then until the following January, Damian Fonseca estimates the number deported for Africa at various points along the coast to have been 134,000. The Moriscos of Manises, Mislata, Paterna, and eight other villages, formed a contingent of 20,000 which took ship at the Grao of Valencia on October 3rd, 1609.<sup>1</sup>

The record that a certain Sienese potter, Galgano di Belforte, learned the lustre craft at Valencia, whence he returned in 1514,<sup>2</sup> has some importance in view of the existence of dishes in later Hispano-Moresque styles, bearing the arms of, and therefore made for, Sienese and Florentine families. That the pottery presumably made in Spanish style by this craftsman, upon his return to Siena, could be so well executed as to pass for anything but an imitation, is improbable; however closely followed from a technical point of view, its artistic quality could hardly rival Spanish

VALENCIAN  
POTTERY IN  
ITALY.

<sup>1</sup> D. Fonseca, "Relacion de la Expulsion de los Moriscos del Reino de Valencia." 1612.

<sup>2</sup> Tizio, "Historia," VII., p. 484, Anno. 1514. L. Douglas, "History of Siena," p. 451. 1902.

originals. The episode in which Galgano di Belforte is the actor, only brings into relief the motive which induced him to journey to Valencia, viz., to imitate the ware imported into Tuscany at the end of the XV. and commencement of the following century, a fact attested by the already cited exemption from dues of *lavori di maiorica* (the generic term for Spanish wares) at Siena, and the specimens bearing Sienese arms.

Pieces known to the author, bearing Sienese arms, are:—

With blue bryony leaves:

Dish with the Tondi arms (Pl. XXII.).

With golden vine-leaf:

Dish with the Mannucci arms.<sup>1</sup>

With diapering of dots and stalks:

Two dishes with Spannocchi arms  
(Pl. XXXI.).

Pieces with Florentine arms:

With blue bryony leaves:

Dish with the Florentine lily (Pl. XVI.).

Dish with Arrighi arms (Pl. XVII.).

Dish with Guasconi arms (Pl. XX.).

<sup>1</sup> "Catalogue d'une précieuse collection de Faïences Italiennes, Hispano-Moresques," etc. Vente, Paris, 8 May, 1904. Mannucci (lot 4), Dal Verre (lot 7).

Dish with Zati arms (Pl. XIX.).

Dishes with unknown Florentine arms  
(Pl. XVIII.).

With vine leaves:

Dish, etc., with Gondi arms (Pl. XXVII.).

Dish with Morelli arms (Pl. XXV.).

Dish with Dal Verre arms.<sup>1</sup>

Medici vase (Pl. XXVI.).

With diapering of dots and stalks:

Dish with Arnolfi arms (Pl. XXX).

A comparison of the ornamental detail upon the majority of the above, with that of specimens in the same styles bearing Spanish arms, reveals the utmost similarity of treatment. Compare, for instance, the golden foliage of the Gondi dish (Pl. XXVII.), with the leaves upon a large dish, also in Mr. Salting's collection,<sup>2</sup> bearing the arms of Sicily and Aragon impaled; or the Spannocchi dish (Pl. XXXI.) with those having the arms of Sicily, or of Ferdinand and Isabella (Pls. XXVIII., XXIX.).

In Spain, so far as it is possible to judge, lustre TECHNIQUE. colours seem ever to have been applied to earthenware

<sup>1</sup> See note <sup>1</sup>, p. 22.

<sup>2</sup> No. 1483, at the Victoria and Albert Museum, exhibited in the same case as the Gondi dish.

which had previously received a coat of tin-enamel. Systematic excavation at the ancient sites of Moorish ceramic industry can alone determine the relation, in this respect, of the technique of the XIV. and XV. centuries to that of the period following the Mussulman conquest.

Strange to say, the only known data which can be supposed to shed light upon early Spanish pottery technique, relate to its manufacture outside the Peninsula in France. From documents made public by MM. A. de Champeaux and P. Gauchery,<sup>1</sup> it would appear that the pavement of some apartments in the 'Tour de Maubergeon' at Poitiers, consisted of tiles manufactured to the order of John, Duke of Berry, Count of Poitiers, in 1384—1386. These tiles, made under the direction of a certain Jehan *de Valence*, who was paid VI. sols VIII. deniers per diem, were painted in white, green and gold, and bore the arms and mottoes of the duke. With Jehan there worked three assistants, a painter, and a staff of six others. The fact that the painter's name—Maître Richard—would appear to be of French nationality, suggests that John of Valencia's services were primarily

<sup>1</sup> "Les Travaux d'Art exécutés pour Jean de France, duc de Berry," pp. 13, 14, 114. 1894.

devoted to the manufacture of the tiles, with their peculiar enamel and the pigments with which they were to be decorated. Jehan de Valence's name occurs for the last time in the accounts for the year 1385, after which, we are told, his assistants worked alone.<sup>1</sup> Though we believe that tiles or fragments of tiles from the 'Tour de Maubergeon' have never come to light, there can be no doubt, from the materials mentioned in the accounts, that they were enamelled, and, probably, lustred. Among the tools and materials that were used in their manufacture, are mentioned:—

Pilon destiné à broyer la terre.

Un petit moulin de grison à deux pierres pour la moudre.

XIIII. pots de terre pour fondre le blanc nécessaire à l'œuvre des carreaux.

IV. livres de plomb en role.

XXIII. livres de fin étain.

III. livres d'émail pour faire les couleurs vert et or.

Une douzaine d'œufs pour tremper les couleurs.

Une peau de parchement pour faire les patrons.

Couteaux pour tailler les carreaux de la forme des moules.

Until the XVI. century, none of the writers who mention the wares of Aragon, Valencia or Majorca, detail further particulars concerning them than that

<sup>1</sup> Their subsequent movements, when the "carrelages" at Poitiers were completed, might, if known, furnish an interesting chapter in the dissemination in France of, at least, the tin-enamel technique.

they were golden or gilded, and even then the only account of the process we possess proceeds from an Aragonese and northern fabrique. In 1585, the Netherlander, Henry Cock, visited the village of Muel, a domain of the Marchioness of Camarasa, between Saragossa and Calatayud. The “cristianos nuevos” or ‘converted’ Moors of this place furnished him with particulars of the manufacture carried on by them; these notes, set down in the diary of his travels, are probably typical of the process employed in a large number of fabriques, but the varieties of gold or copper exhibited by different styles, show that the composition of the lustre colours varied in different localities and at different times as much as the enamel, or the composition of the paste itself. Cock’s receipt must probably, therefore, be taken as outlining a method, details of which varied locally.

After describing how the Moors of Muel, when the travellers departed, broke the earthen and glass vessels used by them in partaking of pork and wine, he proceeds<sup>1</sup>:—

“Nearly all the inhabitants of this place are potters, and the pottery sold at Saragossa is for the most part

<sup>1</sup> “Relacion del viaje hecho por Felipe II. en 1585 por Henrique Cock,” edited by A. Morel Fatio and A. Rodriguez Villa, 1876, pp. 30—31: “Todos

made here, in this manner. They first make the vases as required, of a certain material which the earth yields them here; when made, they bake them in a kiln prepared for the purpose, and having afterwards removed them in order to give them white enamel (lustre) and to have them polished, they make a bath of certain materials, thus: they take one arroba (25 lbs.) of lead, with which they mix three or four pounds of tin and afterwards as many pounds of a certain sand which they have here, all of which they make into a gelatinous mass, and breaking it into small pieces they grind it like flour, and it is kept thus in a powder. This powder they afterwards mix with water, and, drawing

los vecinos quasi deste lugar son olleros y todo el barro que se vende en Zaragoça lo más hacen aquí y desta maniera. Primeramente hacen los vasos de cierta materia que allí la tierra les da, de tal suerte como los quieren; fechos, los coçen en un horno que para esto tienen aparejado; vueltos despues a quitar para que les den lustre blanco y los hagan llanos, hacen un lavatorio de ciertas materiales desa manera: toman una arroba de plomo con la cual mezclan tres ó cuatro libras de estaño y luégo otras tantas libras de cierta arena que allí tienen, de todo lo cual hacen una masa como de yelo y lo hacen en menudas pieças y muélenlo como harina, y hecho así polvo lo guardan. Este polvo despues mezclan con agua y tiran los platos por ella y los coçen otra vez en el horno, y entonces con este calor conservan su lustre. Despues para que toda la vajilla hagan dorada, toman vinagre muy fuerte con el cual mezclan como dos reales de plata en polvo y bermellon y almagre y un poco de alambre, lo cual todo mezclado escriben con una ploma sobre los platos y escudillas todo lo que quieren y los meten tercera vez en el horno, y entonces quedan con el color de oro que no se les puede quitar hasta que caigan de pedaços. Esto me contaron los mismos olleros."

the plates through it, they fire them again in the oven, when they keep their enamel (*lustre*). Afterwards, to make the pottery gilt, they take very strong vinegar with which they mix about two reales of silver in powder, vermillion, and red ochre, and a little copper, which being mixed, they trace (*write*) all they wish with a feather upon the plates and dishes, and place them a third time in the kiln, after which they retain the golden-colour which can never leave them until they fall to pieces. This the same potters told me."<sup>1</sup>

This description, strangely enough, omits to mention the *lustre* proper; the author uses the word (parenthesised above) to designate the tin-enamelled ground; nor are the actual means stated by which the *lustre* was produced, viz., the action of smoke upon the metallic colours at a high temperature.<sup>2</sup>

<sup>1</sup> Two corrections to Riaño's translation ("Industrial Arts in Spain," pp. 149—150) have been suggested by Sarre; the literal renderings, "a paste like ice" for "una masa como de yelo," and "a little wire" for "un poco de alambre," should read "a gelatinous mass," and "a little copper." Riaño's version of the application of the enamel, moreover, is confusing: "They then remove them to varnish with white varnish and polish them, *and afterwards* make a wash of certain materials," etc. The words italicised are a gratuitous interpolation by the translator, and their effect is to make two operations out of one.

<sup>2</sup> Manises receipt, 1785, "Industrial Arts in Spain," p. 150; also C. Piccolpasso, "I tre libri dell' arte del Vasajo," 3<sup>a</sup> ed. da G. Vanzolini, p. 37; J. Deck, "Faience," p. 234.

The receipt obtained from Manises in 1785 by Count Florida Blanca, has also been published by Señor Riaño.<sup>1</sup> This more detailed account gives two methods for the preparation of enamel, in which the proportion of tin to 25 lbs. of lead is, for fine enamel, "6 to 12 ounces," and for coarser enamel, "a very small quantity." These amounts probably account for the increasingly yellowish ground-tint of later products as compared with the whiteness of the XV. century "terre blanche" of Valencia.

Beside various shades of gold and blue, the only colour found in the palette of the lustre potter, is a shade of violet, or manganese, occasionally running to a dark purple, in the arms of specimens ornamented with the bryony, vine and diaper patterns. The inference to be drawn from its constant employment in these styles for the heraldic *gules*, is that a red colour was as difficult of production to the Moors as it was in the majolica process of the Italians when Piccolpasso wrote.<sup>2</sup>

A detailed account of the forms into which the Moorish potter threw his material would require for

POTTERY  
SHAPES.

<sup>1</sup> "Sobre la maniera de fabricar la antigua Loza dorada de Manises," 1878, and "Industrial Arts in Spain," cited.

<sup>2</sup> "Quest' arte non ha per ancora colore che venga rosso," etc. Piccolpasso, cited, p. 44. (1548.)

its basis a survey of every piece in existence. But the distribution of certain important shapes among the different ornamental groups is plainly marked, and the pieces described hereafter are representative, in this respect, of an important ceramic form—the dish.

One of the earliest and most prevalent XV. century shapes is seen in the dish illustrated in the Frontispiece, to which European pottery has nothing analogous. Flat bottomed, tall shouldered, and so broad-brimmed as to render an upright position impossible, it would appear to have been imitated or adapted from vessels in another material, possibly the copper basins (*ouvrage de Damas*) which were imported into Southern Europe at this period. Many specimens decorated with blue mock-Arabic lettering are of this form, which, differently proportioned, was employed throughout the greater part of the century.

The spur-band group offers an imposing example, of quite unusual proportions (Pl. VIII.). Shallower, and with narrower brim, it occurs among the pieces ornamented with blue and golden vine-leaves (Pl. XI.), the smaller golden vine-leaves, and the bryony (Pl. XX.). Here, although the considerable breadth of brim, and depth of the dishes with inscriptions

are wanting, it is nevertheless sufficiently deep, in comparison with other kinds, to warrant the description "parfont," given to a specimen of the last variety in René of Anjou's inventory.

The ordinary dish shape, broad brimmed, then curving down to a more or less well defined circular centre, is found in almost every one of the ornamental styles; in pieces with the dot and stalk diaper it frequently has ribs and studs in relief (Pl. XXIX.). The dishes with the bryony and smaller vine-leaf ornaments, on the other hand, often affect a shape, the sides of which slope gently inwards, without other depression, from brim to centre.

An uncommon shape, of the third quarter of the XV. century, is presented by a flat dish decorated with bryony leaves (Pl. XXI.). Here a low brim, turned up at the edge and studded, is repeated round the centre-space. A specimen with golden vine-leaves, in the Godman collection, is of the same pattern.

The pieces with gadroons frequently have their centres raised.

The drug-vase or "albarello" shape, which passed into Southern Europe from Persia, is of frequent occurrence in Hispano-Moresque pottery decorated with the blue inscription. Later, it is produced in a less massive

form, mostly ornamented with the foliage reproduced upon Pl. XII.

The very distinctive shape seen in the Medici vase (Pl. XXVI.) stands quite alone among the products of the XV. century. It is strongly Moresque in character, and recalls the vases of the XIV. century "Alhambra" group. This piece is decorated with the smaller vine-leaf. A specimen in the Victoria and Albert Museum has ornamentation in the larger and more pointed variety of the same.

HERALDRY.

Not a little of the charm of Hispano-Moresque ware lies in its armory. The wonderful precision shown in the execution of complicated schemes of ornament is accompanied by a sense of the heraldically decorative which is rarely at fault. The resulting ideal combination of ornament and arms is unequalled in other armorial pottery, or in any of the arts to which heraldry has been applied.

A true appreciation of this pottery extends beyond its merely technical and decorative aspects to a knowledge of the arms themselves. The proportion of heraldic pieces is large, and, taken collectively, it would be difficult to indicate a series of armorial objects of more interest or intrinsic value to ceramic history. The score of typical pieces reproduced in this

work bear emblazoned upon them the entire history of XV. century Spain, to say nothing of neighbouring lands ; this aspect of the ware is often neglected, and, the arms being wrongly or insufficiently identified, the chronological relationship of the different ornamental motives remains unestablished. The writer has attempted to present this side of the subject in a fresh light by means of a genealogical table, reference to which will help, in some measure, to illustrate the chronology, or to explain the armory of pieces described.

In the majority of Hispano-Moresque styles, especially in those having ornament in monochrome, the method followed was either to paint the bearings of the shield in gold upon the cream ground-colour of the piece, or to outline them by painting the field in gold. The latter, a much less simple expedient than the former, appears to have been employed when the surrounding ornament required, for the sake of effect, that the device upon the shield should stand out in relief in the lighter colour (*réserve en blanc*).

It is in cases of quartering or impalement, where the limitations of a two-colour scheme would have become apparent, that the resourcefulness of the designer surmounts every difficulty. The skilful counterchange exhibited in the quarterings of these achievements

(Pls. V.—VIII., XXVIII., XXIX.) leaves no room for doubt that the arrangement of the fields and bearings of compound coats was carefully considered beforehand. The ability to counter-distinguish in the representation of metal and tincture, by the two methods of depicting a charge mentioned above, did not apparently commend itself to the designer in these cases—though it may have done so in certain of the simpler shields—the aim was to preserve balance in the design, by counterchanging the fields; and so well is this accomplished that the limitations of the colour-scheme are rarely suggested.

A fact here worthy of note is that the four pallets of the arms of Aragon (gules upon or), also the arms of Valencia, are constantly represented in the ground-colour of the piece upon a golden field.

The ease and success with which the designer employed the more difficult method of painting the field in gold—leaving the charge in ground-colour—precludes the idea that even in compound shields containing the Aragonese arms, the peculiarity mentioned was altogether necessitated by counterchange. Rather would it appear that reminiscence of his own national arms caused the Valencian potter to depict the pallets upon a golden ground.<sup>1</sup>

<sup>1</sup> The arms of Valencia are, Or 4 pallets gules, borne upon a lozenge.

As we have remarked above, the main groups into which the armory of Hispano-Moresque ware divides itself, are Spanish and Italian.

The rarer varieties, decorated with mock-Arabic characters (Nos. 1, 2), and the spur-band (No. 3), bear Spanish arms almost exclusively; they are found upon pieces with bryony leaf (No. 7), the smaller rounded vine-leaf (No. 8), and, more frequently, upon specimens decorated with the diapering derived therefrom (No. 9).

The pieces furnishing Italian arms are decorated mainly in the three latter styles (Nos. 7—9).

The large vine-leaf (No. 5), and the gadroon patterns furnish, equally, pieces with Spanish and Italian arms.

As the arms upon dishes made for Italian families were taken from designs furnished, apparently, from Italy, and are generally unimpaled coats, they present few features requiring comment.

The typical system of Aragonese cadency which flanked these arms in saltire by another coat is well represented in the arms of the Counts of Ribagorza and Prades of the house of Aragon (Pl. V.); of John, Duke of Peñafiel, afterwards John II. (Pl. VI.); of Sicily (Pl. XXVIII.); and of Folch de Cardona (Pl. XXXII.).

Impalement is sometimes effected by true dimidiation (Pl. VII.); at others, only one of the allied coats is halved (Pls. VIII. and XXIX.).

The difficulty of representing, in a two-colour scheme, any bearing superimposed or charged upon others is occasionally responsible for the omission of such cadency marks as a bend gobony (Pl. VI.), bordures plain and gobony (Pl. X.), a label or a bordure (Pl. XI.).

Enrichments in the shape of corner-fillings and billets were inserted upon the inside of the shields in many varieties of the ware. It is difficult to say whether these were intended, in some cases, for the alternate panes of a bordure gobony or not; in Spanish heraldry such a bordure, when of the metal and tincture of the arms, was frequently rendered with those panes of the same colour as the field, unseparated from it.

External heraldic insignia, such as crowns or supporters, are very rarely employed in the armory of this pottery. Even upon pieces made for the sovereigns of Aragon, the absence of crowns is conspicuous; and in the rare examples of their employment, the arms are generally found to belong to a foreign prince. A remarkable feature, in these cases, is the cross-hatching or shading, which fills the space between crown and shield (Pl. XI.). This is also a striking feature in the

heraldry of contemporary numismatics, and it is probable that the artist took the crown, and possibly the arms, from coins which were supplied as models.

A large proportion of the Spanish arms upon XV. century wares consists of shields denoting the marriage-alliances of Aragonese monarchs. Such achievements, combining the insignia of king and queen by true or partial dimidiation, are properly the arms of the latter. Until the reign of Ferdinand and Isabella, when the Castilian arms were, by special stipulation, given the first place in the shield quarterly of Castile-Leon and Aragon-Sicily, seals of the kings show (so far as concerns the main escutcheon) the national arms only, their consorts' seals bear the royal arms impaling their own, as was the practice in other national heraldic systems of the XV. century. Thus, the seal of King Martin's (1397—1410) first wife, Mary de Luna, bears the arms of Aragon, dimidiated, impaling Luna; that of Ferdinand I.'s (1412—1416) consort, Leonora d'Albuquerque, bears Aragon (3 pallets) impaling Castile, Count of Albuquerque; that of Alfonso V.'s (1416—1458) wife, Mary of Castile, Aragon impaling Castile-Leon quarterly (see Pl. IX.); John II.'s first wife, who died before his accession to the throne of Aragon, bore, as Queen of Navarre, the royal arms

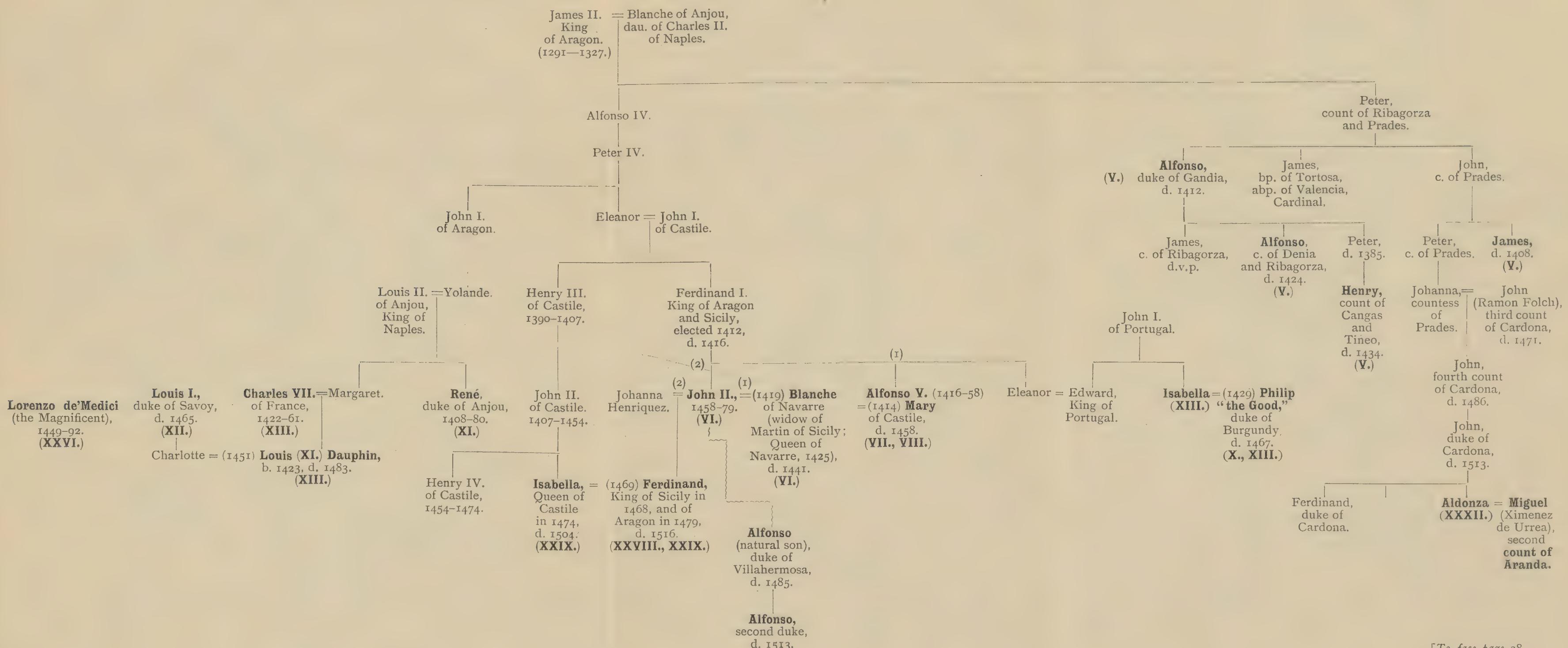
of the house of Evreux dimidiated, impaling Aragon (saltired by Castile and Leon); his second wife, Johanna Henriquez, bore impaled Aragon and Henriquez.<sup>1</sup> From these authentic instances, it is plain that the older system of combining the two royal coats by dimidiation or halving, was employed during the XV. century for shields combining many quarters; in these cases it commended itself to the ceramic artist as an easier method, from the standpoint of design, than the ordinary system of impalement. This artistic exigency resulted moreover in the combination on one shield of a dimidiated and an undimidiated coat, as in the achievements illustrated in Pl. VIII. and Pl. XXIX.

Whilst the foreign armory upon XV. century Hispano-Moresque pottery merely attests its widespread popularity among neighbouring nations, the evidence offered by Spanish arms has quite another value. The indications as to origin afforded by Spanish territorial or national coats are of special importance in distinguishing the produce of Valencia, the inherent claim of whose fabriques to varieties with heraldic ornament dating before 1487, the year of the

<sup>1</sup> See the rare engraved collection of Aragonese royal seals by Garma y Duran. A seal of Blanche, Queen of Navarre, has been published by G. Demay; see p. 56 (note).

# GENEALOGICAL TABLE OF THE LATER KINGS OF ARAGON, ALLIED PRINCES, ETC.

*(The names of Princes whose Arms figure upon pottery illustrated in this work are in heavy type; the numbers refer to plates.)*



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conquest of Malaga from the Moors, is confirmed by the large number of such pieces bearing the arms of Aragon or of its dependencies, and the rarity of the arms of great Andalusian and Castilian families, including those of the Castilian royal house,<sup>1</sup> except when accompanying the arms of Aragon.

## NOTES

UPON THE ALLEGED FABRIQUE OF LUSTRED POTTERY  
IN MAJORCA.

Since Davillier wrote upon Hispano-Moresque ware in 1861, no fresh data have been discovered, confirming the supposed existence of Majorcan fabriques of lustred or golden pottery. The proofs upon which that writer grounded the hypothesis<sup>2</sup> that such ware had been made in the Balearic Islands, may be summarised thus:

(I.) Information stated to have been supplied by Don J. M. Bover de Rosselló, of Majorca, from documents and personal observation, concerning a fabrique at Inca or Ynca in the interior of the island;

<sup>1</sup> A specimen bearing the arms of Castile and Leon and the large mock-Arabic inscription is in the Wallace collection.

<sup>2</sup> J. C. Davillier, "Histoire des Faïences hispano-moresques à reflets métalliques," 1861, pp. 23—29.

and the existence of pieces in the Musée de Cluny and at the British Museum, bearing the arms of that town. Davillier says, "La certitude de la fabrique majorquine m'a été confirmée par mon savant ami, M. J. M. Bover de Rosselló."

(II.) The statements of J. C. Scaliger in relation to the pottery from the island Majorca, of which he says<sup>1</sup> that they are called "majolica," "changing one letter in the name of the island where we are assured that the most beautiful are made"; of Fabio Ferrari that the word majolica proceeded from the name Majorca; and the Dictionary of the Accademia della Crusca, in which the word is given the same derivation.

(III.) Statements by Giovanni di Bernardi da Uzzano (1442) concerning Majorca; by Vargas concerning the pottery once manufactured at Iviza;<sup>2</sup> and

<sup>1</sup> J. C. Scaliger, "Exotericarum exercitationum liber quintus decimus de subtilitate," f. 136 recto, exerc. XCII., 1557. Of Chinese porcelain he says: "Horū precia cū & opes, & patiētiam, postremò etiam fidem excederent, nouo ingenio tam belli imitati sunt in insulis Maioricis; ut sæpè difficile indicatū sit, utra uera, uatrāve adulterina. Profectō nec forma, nec specie, nec nitore cedunt: aliquando etiā superant elegantia. In Italia nunc audio tam perfecta uenire ut cuius Cassitero, quod ibi vocatur Peltrum, anteferantur. Ea corrupta una litera, a Balearibus ubi dicuntur excellentissima fieri, Maiolica nominantur."

<sup>2</sup> Vargas, "Descripción de las Islas Baleares y Pityusas," 1787, "Fabrica de loza dejada. Es sensible el abandono de sus celebres vasos de tierra, no solo para extraerlos pero aun para su uso casero."

the pottery industry mentioned in the royal ordinances of that island.

We will endeavour to ascertain the value of each of these groups of testimony.

I. In 1875, Don A. de Campaner y Fuertes contributed to the "Museo Balear de Historia," an open letter to Baron Davillier entitled "Dudas y Conjeturas acerca de la Antigua fabricacion mallorquina de la Loza con reflejos metalicos" (Doubts and conjectures as to the ancient mallorcan manufacture of lustred pottery). In this, the author, an antiquary and numismatist, examines the question in its traditional aspect, as well as in the light of the additional details set forth in Davillier's work. He states that during a three-years residence in the island of Majorca, he made fruitless efforts both at Palma and Inca, to discover the documents mentioned by Davillier as the foundation of Bover de Rosselló's assurances that Inca had been the principal seat of the manufacture. The principal heads of his arguments against the manufacture of lustred pottery in Majorca are:—

- (i.) No Mallorean historians mention it.
- (ii.) The known ware of Inca, a common varnished pottery ('vidriado') of inferior quality, is

altogether different from the Hispano-Moresque lustred wares.

- (iii.) His inability to trace any dish with the arms of Inca in the Cluny Museum collection.<sup>1</sup>
- (iv.) Lucio Marineo, the chronicler of Ferdinand and Isabella, who deals with the various Spanish ceramic fabriques in detail, is silent with regard to Majorca.
- (v.) To the statements of foreigners (Italians) concerning the ware of Majorca, he opposes the continuous testimony of Spanish writers as to the potteries of Valencia.

Bover de Rosselló's own estimate of the information upon which Davillier relied, is revealed in the following quotation from his "Bibliotecario de Escritores Baleares" (1868, article: Davillier):

"I have an 'Histoire des Faïences,' printed in Paris, by this author, in which he pretends ('pretende')

<sup>1</sup> The arms of Inca are: Argent two pallets gules, on a fesse . . . a dog courant . . . (see this coat in the illustration of J. Daumer's painting of the Madonna, in Boletin de la Soc. Arq. Luliana, I., No. 7). The nearest device of this nature on a dish at the Cluny Museum cannot by any stretch of imagination be supposed to be the arms of Inca. The arms, if so they can be termed—there is no shield shape—fill the small circular centre of the dish; the pallets are curved and the fesse is uncharged. The dish at the British Museum bears: Gold, three bends in cream, counter-changed per fesse, over all a fesse in lustre fimbriated in the cream ground-colour.

that ancient gilded pottery is of Mallorcan manufacture because he has seen a dish of this class having in its centre the arms of Inca. He also pretends ('pretende tambien') that this same pottery, known in Italy by the name of majolica, owes this denomination to its Mallorcan origin."

Campaner y Fuertes' next contribution to the subject appeared in the "Museo Balear" for 1876; it contains, beside the above quotation, a letter from Davillier to the author, in which, *inter alia*, he states his conviction that, in the Balearic Isles, there were never fabriques of lustred pottery, and that the error into which he had fallen was caused by Bover de Rosselló.

(II.) Campaner's contention that the Valencian earthenware was carried to Italy in Mallorcan vessels which left the island partially laden, and called at Valencian and Catalan ports for peninsular produce, has much to recommend it, in the light of modern research, as an explanation of the general employment of the term majolica.

We have seen that the foreign lustred ware, known as *lavori di majorica*, was the subject of an ordinance at Siena in 1476; and, in this connection, the query suggests itself, why, if the island of Majorca was known to be the place of origin of the same, did the

Sienese, Galgano di Belforte, repair to Valencia to learn the lustre craft, and not to the Balearic Islands?

The large proportion of specimens in Valencian styles, especially in the golden (Pl. III. A) and the blue foliage (Pl. III. B) patterns, made for Italian families, is alone sufficient to bring into question the correctness of any construction put upon the Italian word *majorica* or *majolica*, than as the generic designation employed in Italy for the lustred ceramic produce of Valencia.

In 1891, there were communicated to the Bulletin of the "Sociedad Arqueologica Luliana," of Palma, the petition for a ten-years privilege, with its notarial endorsements, of a Toledan potter desirous of practising his craft in Majorca. This document, which was addressed to the Council, and is in the archives (*archivo del Reino, actas del gr. y gl. Consell*) of the island, sheds much light upon the ceramic history of Majorca as it existed before 1560, contemporary with the period when, as J. C. Scaliger testifies, the ware purporting to be Mallorcan was imported into Italy.

"Molt magnifich y savi Consell.

"Most magnificent and learned Council.

"Der part de mestre Diego del Arcon natural del regne de Toledo se proposa a ses magnificencies y

"On the part of Master Diego del Arcon, native of the kingdom of Toledo, it is proposed to your mag-

savieses com ell es mestre de fer obra de terra de diverses maneres, ço es plats y scudelles y rejoles axi de Manis y sivillanes com pots y alburneis de apothecaris, y altres obres de son art que nos fan en Mallorques, ans de fora de regne sen han de provehir, com sien prou necesaries. Y com senyors ell tinga entes que qualsevulla stranger qui vulla poblar en lo present regne se li donen deu anys de franquesa, per hon essent ell natural de Toledo, y ara residesca en Menorca, y tinga entes en lo present regne haver necessitat de algun mestre de ditas obras com no ni hage ningun, y axi be poria tenir a carta alguns en dit art y treura aquells mestres de hon redundaria gran profit a nel present regne, per ço demana y suplica a vostres magnificencias y savieses li vullan atorgar dita franquesa, y ell offrer transportas aci tot son domicili y muller y infans y familia, y tenir dit regne bastat de dites cosas y para dasso promet donar ses fermances com se acustuma. Y a be que, etc., no res meyns, etc.

*“R. Puigdorfila.”<sup>1</sup>*

nificences and wisdoms, that, he being a master of making pottery in different manners, that is, dishes, bowls, and tiles, of Manises and Seville, also pots and vases for apothecaries, and other works of his art, which are not made in Majorca, and have to be procured from outside the kingdom, as they are very necessary :

“And as he understands that a privilege of ten years is granted to every stranger desiring to establish himself in this kingdom, therefore, being a native of Toledo, now resident in Minorca, and knowing that in this kingdom a master of the said work is required, as there is none, and as he could well take apprentices in the said art, to become masters, whence great profit would accrue to this kingdom :

“He, therefore, begs your magnificences and wisdoms to grant him the said privilege, and he offers to become domiciled, and to bring here his wife and family, and to keep the said kingdom well provided in the said objects, and promises, therefore, to give the usual sureties. To that effect, etc, nothing less, etc.”

*“R. Puigdorfila.”*

<sup>1</sup> The editor of this document, E. K. Aguiló, publishes likewise the petition (1598) of Julio Grisso, a Genoese (“mestre de fer obra de terra blanca”), a worker in white earthenware (tin enamelled), of which he declares (“que may hi er stat”) that it did not exist in Majorca before. The author is indebted to Don F. de Bofarull, Archivist to the Crown of Aragon, for a translation of the above.

The inference to be drawn from this document is surely that in 1560, till May of that year, when Diego del Arcon had been granted a ten-years privilege and was domiciled in Majorca, pottery with the characteristics of the ware of Manises or of Seville, or drug pots, were not made there. By a legitimate extension of this conclusion, in view of the improbability that an important industry, of little less than national magnitude, could have become extinct so soon after 1557, when Scaliger wrote, one may be allowed to doubt that it had ever been an extensive manufacture of the island.

The nature of Giovanni di Bernardi da Uzzano's evidence also requires examination. After referring to his commercial treatise published in Pagnini's "Della Decima," Davillier says of this writer: "il parle des différents objets qui se fabriquaient à Majorque et à Minorque, et mentionne notamment la faïence *qui ajoute-t-il, avait alors un très grand débit en Italie.*" A footnote contains his authority for this alleged statement (italicized above) of Uzzano, which, strangely enough, is not that author's work, but Capmany's "Memorias historicas [sobre la Marina, Comercio, y Artes de la antigua Ciudad de Barcelona]," III.

Capmany ("Memorias," III., parte 1<sup>a</sup>, p. 154) says

of Uzzano: "habla . . . tambien de la loza que tenia mucha despacho entonces en Italia" (*i.e.*, he speaks . . . likewise of pottery, of which there then existed a considerable sale in Italy). But repeated examinations of Uzzano's treatise (Pagnini, "Della Decima," IV.) have failed to reveal any mention of pottery in chapters devoted to the island of Majorca; *majolica* is merely mentioned as an import at Siena and Pisa (see passages above quoted, p. 6, note 1).

One is therefore forced to conclude that the statement italicized above, apparently testimony from the pen of Uzzano, is, in reality, merely a comment by Capmany upon certain items of Uzzano's list of Sienese and Pisan imports; and that, majolica not being anywhere mentioned by that writer as a product of the island, the evidence apparently embodied in the passage italicized, which would have had a certain value from the fact that Uzzano wrote from actual experience, is without foundation.

(III.) The fact that the pottery of Iviza mentioned by Vargas, or the industry mentioned in the royal ordinances of that island, is not known to have been gilded or lustred, places it upon the same level as an ordinary earthenware of commercial value produced in the Balearic Isles; and any supposition that it was

in fact lustred or gilded, and was imported into Italy, forming a contingent of the so-called majolica, remains for the present unwarranted.<sup>1</sup>

#### UPON A FURTHER HISPANO-MORESQUE VARIETY.

The classification given at p. 10, omits only one ornamental variety of any importance. This style, recalls, and is obviously derived from, an arabesque, of which typical Hispano-Moresque examples are afforded by capitals in the Halls of the "Ambassadors" and of the "Two Sisters," in the Alhambra, Granada; it is also found upon the XIV. century Malagan dish described by Sarre. Two fine albarelli, with arabesques in lustrous brownish gold, are in Mr. H. Wallis's collection at the Victoria and Albert Museum. Armorial specimens, known to the writer, afford no clue, unfortunately, to their fabrique, and pieces with

<sup>1</sup> The only English work in which Campaner y Fuertes' papers have been noticed is Fortnum's "Majolica," 1903 (p. 102). This author, previous to stating that Davillier was "mistaken in referring to" the supposed Inca dish at the British Museum, says, "M. J. M. Bover de Rostelli, of Majorca, has found evidence that the principal seat of the manufacture was at Ynca, in the interior of the island, and in confirmation of that discovery some plates have been observed by M. Davillier in collections on which the arms of that *island* are represented. One such, he states, is in the Hôtel Cluny (No. 2050)," etc., etc. He adds that the theory as to the Balearic fabriques "has been disputed" by Campaner.

the arms of Aragon are entirely wanting. The only specimen bearing royal arms is a dish, exhibited at the Lyons Exhibition, 1877 (*see* J. B. Giraud, "Recueil," Pl. LXIX.), which has the arms of Castile-Leon. The two large pail-shaped vases at the Victoria and Albert Museum (with the arms of the Spanish Hapsburg kings) have an over-crowded and ill-executed decoration in which the same motive can be traced. The shields of arms upon these pieces, supported at their angles by four lions, show, through a want of accomplishment in design, a very strong Moorish feeling, and a total misunderstanding of heraldry; a combination of quality with defects, which would occur rather in Malagan work of the XVI. and early XVII. century than in that of Valencia.

## PLATE V.

## BRITISH MUSEUM.

Diameter :  $17\frac{9}{10}$  inches.

**ORNAMENT.**—Bands of mock-Arabic inscription and pointed ovals in blue, arranged in two circles, round the shield and upon the brim ; other ornament in gold ; cream ground-colour, lustre reddish-golden. Back, an eagle displayed.

**ARMS.**—Four pallets (Aragon) saltired by two lilies (for Anjou-Naples). The pallets are in the cream ground-colour of the piece upon gold, the lilies gold upon cream.

These arms (Aragon saltired by Anjou-Naples) were borne by the counts of Ribagorza and of Prades, descended from Peter, son of James II. of Aragon (1285—1327) and his wife Blanche, daughter of Charles II. of Anjou, king of Naples.<sup>1</sup> The artist has omitted more than one lily and the label<sup>2</sup> of the flanking coat of Anjou, which may be seen in entirety in the Urrea-Cardona bowl (Pl. XXXII.). The sons of Count Peter, Alfonso, count of Denia and Ribagorza,

<sup>1</sup> A genealogy of the house is given by J. W. Imhof, “Corpus historiæ genealogicæ Italiæ et Hispaniæ,” pp. 6—7. 1702.

<sup>2</sup> The label is frequently omitted from the Angevin lilies in Neapolitan heraldry, and even from seals of the princes of Anjou. Compare Fig. 4, and Pl. XI.

PLATE V.

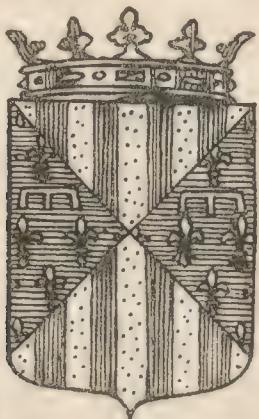


DISH WITH ARMS OF THE COUNTS OF RIBAGORZA AND PRADES OF THE HOUSE OF  
ARAGON. VALENCIA (BEFORE 1434).

[To face page 50.]



duke of Gandia,<sup>1</sup> also marquess of Villena in Castile (died in 1412), and John, count of Prades, each founded houses which became extinct in the second generation<sup>2</sup>; the last of the elder line, Henry, count of Cangas and Tineo, who died in 1434, a grandson of the duke of Gandia, was also the last male of the Aragonese house of the counts of Barcelona. A great part of Duke



ARMS OF ARAGON, COUNT OF PRADES.

FIG. 3.

(From Maurice's "Ordre de la Toison d'Or," 1667.)

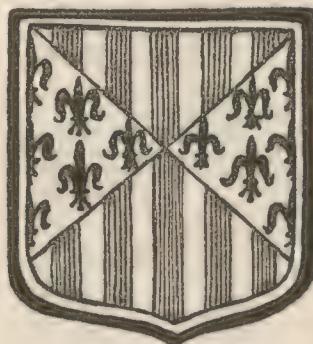


FIG. 4.

(From Inveges' "Cartagine Siciliana," 1661.)

Alfonso's vast appanages, including the duchy of Gandia, and county of Denia, lay immediately to the south of Valencia, beyond the River Jucar, in which district of the kingdom of Valencia this and the following piece may have been produced.

<sup>1</sup> A seal of the duke of Gandia has been published in the "Boletin de la Sociedad Española de Excusiones," III, 53. 1895.

<sup>2</sup> The branch of Prades is more obscure; it held the barony of Caccamo in Sicily. See A. Inveges, "La Cartagine Siciliana," 1661.

## FRONTISPIECE.

THE PROPERTY OF EARL SPENCER, K.G.  
(VICTORIA AND ALBERT MUSEUM.)

Diameter: 19½ inches.



FIG. 5. (From Chacon, 1630.)



FIG. 6. (From Panvinio, 1557.)

ORNAMENT.—Inscriptions in dark blue; small spirals, etc., in coppery gold; reddish golden lustre. Back, concentric circles and bands, in gold.

ARMS.—A mount of one coupeau surmounted by a demy fleur-de-lys, in gold upon cream colour.

In Catalonia and Majorca, this charge, the *monte*

*florisado*, is the “canting” coat of the name Puig, or of different surnames derived from *puig*=(Catalan) hill or mount, (Latin) podium.

The following are Catalan examples: Despuig (or upon gules), Montclus (arg. upon sable), Claramunt (or upon azure), Monsoriu (or upon gules). In Majorca: Bellpuig (gu. upon or), Montaner (az. upon or), Puig (or upon az.), Puigdorfila (or upon gu.), Pujol (arg. upon az.).

A Valencian variety of the bearing (or upon gu.), in Conrad Grünenberg's Wappenbuch, is attributed to “a lord named *hugades im land valentz*” (Fig. 7).<sup>1</sup> A branch of the Catalan Despuigs passed into Valencia at the Conquest, where, according to Escolano, the family was still represented in his own day. They were lords of Alcantara and Benegida de Esllava, ancient Moorish pottery fabriques, on the river Jucar.<sup>2</sup>

<sup>1</sup> This Hugades was probably of the same race as the Pujades or Pujadas of the conquest of Valencia:

“La Montea de or, ab la Flor de Llis,  
Sobre campo bermell, de Guillem Putjades  
Es divisa certa . . .”

(J. Febrer's “Trobas,” 219.)

<sup>2</sup> Escolano (as above), VIII., cap. 22: “En el contorno de Cotes y Carcer està el lugar de Alcantara con su aldea Benegida de Esllava . . . a la ribera de Xucar, y en el contribuciō de Xativa. Tienen entre los dos ciento y treynta casas de Moriscos y por señores cavalleros del apellido d'Espuig. El nōbre de Alcantara sele dierō les Moros, por alguna puente que allí

To the Valencian Despuigs belonged "Auxias Despuig de Podio," archbishop of Monreale, Sicily (1458—1483), created cardinal by Pope Sixtus IV. in 1473 (Figs. 5, 6.<sup>1</sup>)

hauia para passar el Rio; o por los vasos de barro y cantaros que siempre se han labrado en este lugar. Descendien los Despuigs de Cataluña donde huvo dos casas principales desde la recuperacion della, la una en la Vergueria de Panades, y la otra en el condado de Ossona."

<sup>1</sup> See O. Panvinio, "Epitome Pontificum Romanorum," 1557, p. 334; and A. Chacon, "Vitae Pontificum," 1630, II., 1257.

*h̄n genent Hugades  
en land valentz.*

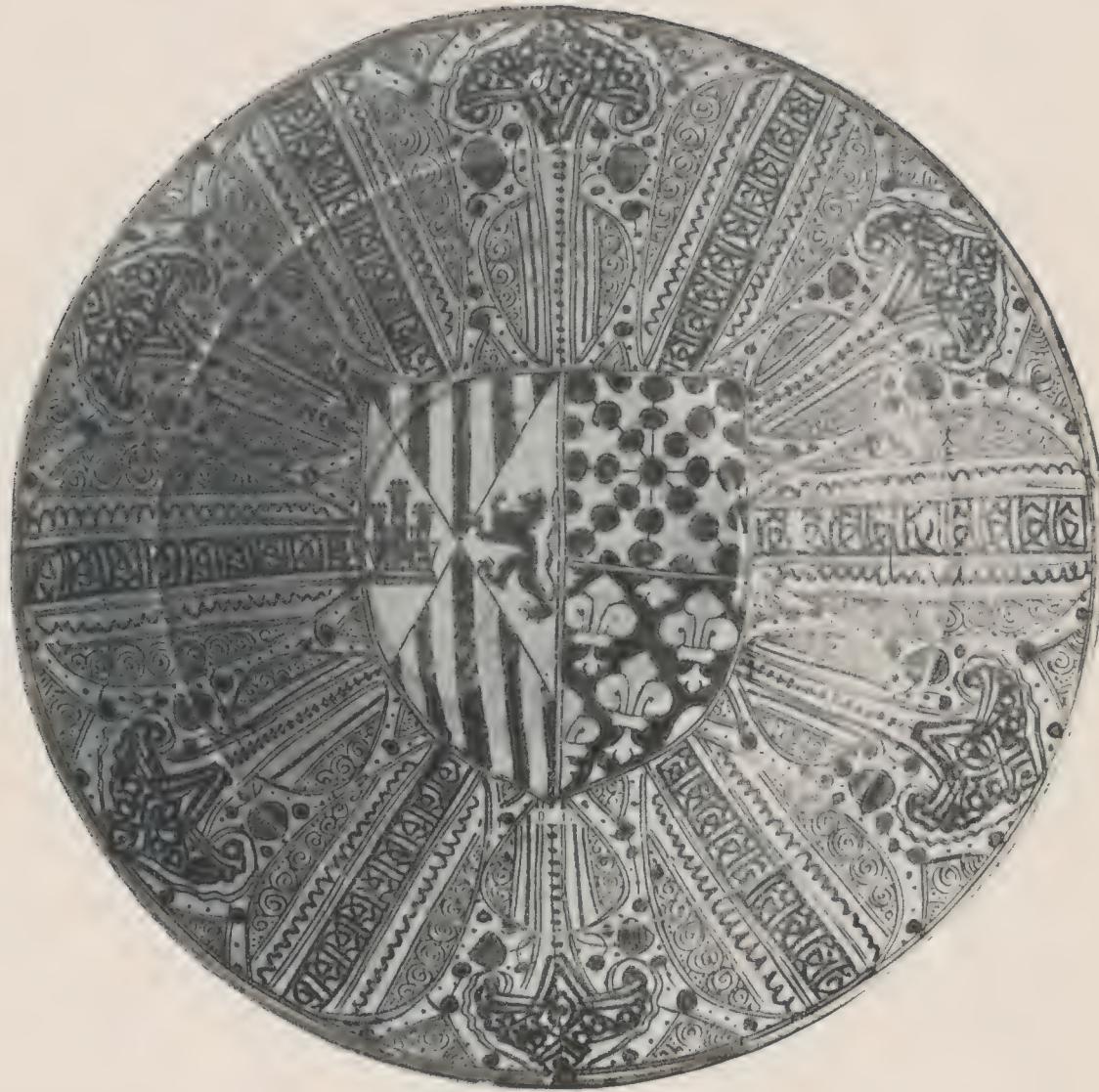


FIG. 7. ARMS OF "HUGADES"  
OF VALENCIA.

(From Grünenberg.)



PLATE VI.



DISH WITH ARMS OF BLANCHE, QUEEN OF NAVARRE, DUCHESS OF PEÑAFIEL AND  
MONTBLANCH. VALENCIA (1419—1441).

*To face page 55.]*

## PLATE VI.

MUSÉE CÉRAMIQUE, SÈVRES.

Diameter: 18½ inches.

ORNAMENT in pale gold upon cream colour. Six ovals containing small inscriptions and spirals, radiate, with as many "agrafes," from the shield to the edge of the dish.

ARMS.—Four pallets (Aragon) saltired to the dexter by a triple-towered castle and to the sinister by a lion rampant (Castile-Leon), impaling a cross, saltire and double orle of chains (Navarre) and a semée of lilies (for Evreux).

The skilful counterchange in the rendering of the fields of each quartering is worthy of note; those of Aragon and Evreux being in gold, those of Castile-Leon and Navarre in the ground colour. The arms of the house of Evreux, kings of Navarre (quarterly Navarre and Evreux), are dimidiated and a cadency mark, the baton gobony with which the house of Evreux debruised the royal lilies of France, has been omitted.

This shield records the marriage, in 1419, of John,

duke of Peñafiel and Montblanch, second son of Ferdinand I., king of Aragon and Sicily, with Blanche, daughter of Charles III. of Evreux, king of Navarre. In 1425, upon the latter's death, Blanche became heiress and queen of Navarre<sup>1</sup>; crowned with her husband, sovereigns of Navarre in 1428, she died in 1441, leaving a son, Charles, prince of Viana, whose relations with his father form one of the tragedies of Spanish history. The king-consort of Navarre succeeded to the Aragonese crown as John II. in 1458, but maintained his dominion over Navarre in spite of his son's rebellions. It is, therefore, not improbable that this piece was produced a few years after Queen Blanche's death.

<sup>1</sup> In the Sèvres catalogue the arms are incorrectly ascribed to Blanche "Reine de Sicile," which would date the piece 1403—1419; Martin of Sicily, her first husband, d. 1409. G. Demay ("Inventaire des Sceaux de la Flandre," I., No. 41) has published a seal of Blanche, queen of Navarre (1439), bearing the arms upon the dish, in reversed order. See also the arms of the "Roy de Navarre" in the "Armorial du Toison d'Or," Pl. 106.



PLATE VII.



DISH WITH THE ARMS OF MARY, CONSORT OF ALFONSO V. OF ARAGON.  
VALENCIA (1414—1458).

*To face page 57.]*

## PLATE VII.

MUSÉE CÉRAMIQUE, SÈVRES.

Diameter: 17 inches.

ORNAMENT in pale gold, similar to the preceding. Five ovals containing spirals and a radiating band of small mock-Arabic lettering, alternating with as many pointed ovals, fill the space between the shield and brim, round which are disposed seven similar ovals and bands of lettering.

ARMS.—Two pallets (for Aragon) impaling a triple-towered castle and a lion rampant (for Castile-Leon); or, Aragon dimidiating Castile-Leon.

The similarity in ornament and heraldic design of this and the preceding example is obvious; though by different hands they are the produce of an identical fabrique. This dish, therefore, is contemporary with Queen Blanche of Navarre (1425—1441) and her consort. The latter's elder brother, Alfonso V. (1416—1458), married, in 1415, his cousin Mary (a daughter of Henry III. of Castile, by Catherine of Lancaster, a daughter of John of Gaunt); her achievement, an interesting case of true dimidiation, is represented here. For

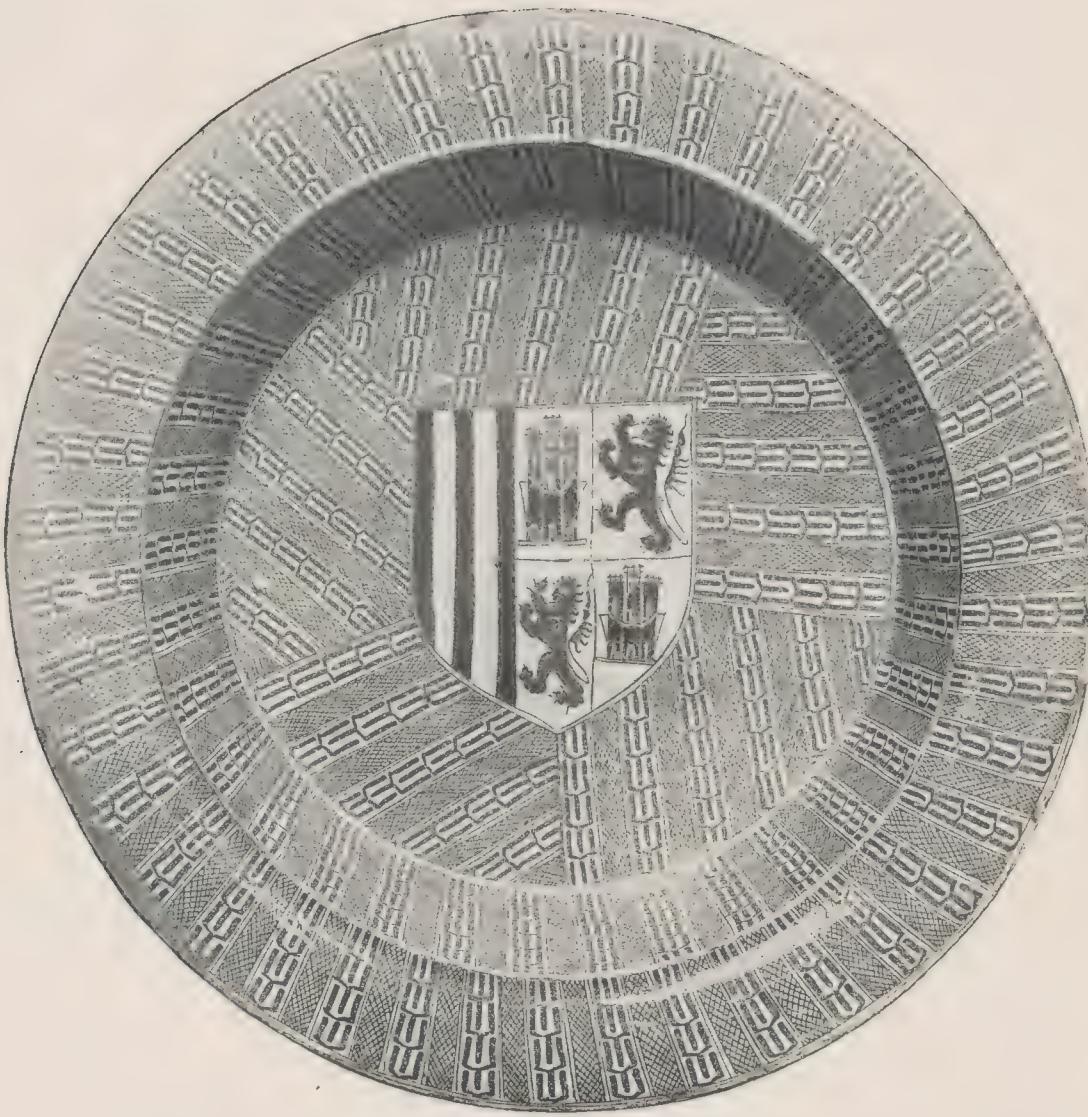
the greater part of Alfonso's reign, which was passed in Italy, fighting for the crown of Naples, Queen Mary took up her residence in a house of the Order of Poor Clares, founded by her, beyond the walls of Valencia. In this convent, which is dedicated to the Holy Trinity, she died and was buried, in 1458, having survived her husband only a few months.

A rare seal<sup>1</sup> (Pl. IX.) of this queen of Aragon (1457), shows the arms of Aragon and Leon-Castile impaled, an arrangement which the designer of the dish did well to simplify by dimidiation.

<sup>1</sup> Communicated to the writer, from his unique and splendid collection of Catalan seals and impressions, by Señor Don F. de Sagarra y de Siscar, of Barcelona. The inversion of the Castilian quarterings is probably an artistic licence.



PLATE VIII.



DISH WITH ARMS OF MARY, CONSORT OF ALFONSO V. OF ARAGON. VALENCIA  
(1414—1458).

*To face page 59.]*

## PLATE VIII.

VICTORIA AND ALBERT MUSEUM, LONDON.

Diameter: 20 inches.

ORNAMENT.—Upon a ground of cross hatching, bands of conventionalised spur-shapes in pale gold diverge to the sides of the dish, are carried up them and across a wide flat brim; lustre, reddish; back, a rosette within concentric bands and circles in gold.

ARMS.—Quarterly, a triple-towered castle and a lion rampant (for Castile-Leon), adextré of two pallets (for Aragon).

Examination of the heraldic detail of this and the previous specimen (Pl. VII.) will reveal many points of similarity. As in that case, the arms belong to Alfonso V. of Aragon's consort (1415—1458) Mary, of Castile, the greater part of whose life was passed at Valencia.

An illustration of the queen's arms is afforded by an armorial carving from her tomb in the Trinidad

Convent, Valencia.<sup>1</sup> In this case, the pallets of Aragon are dimidiated, but the Castilian coat is entire, a version extremely suggestive of the rendering depicted upon the dish.

There is a peculiarity, moreover, in the rendering of the Castilian arms which is worthy of note; the castle presents an exceptional type, and is not so treated on contemporary royal seals: its prototype would appear to be that adopted for the seals of Henry II. (1369—1379), and of Sancho IV. (1284—1295) of Castile, especially for the former.<sup>2</sup>

<sup>1</sup> There are three large shields upon this tomb: in the centre Sicily, on its right Aragon dimidiated impaling Castile-Leon, on the left Sicily impaling Castile-Leon, the latter cruelly defaced. The flaming brasier was a device of Alfonso V.

<sup>2</sup> See S. Thompson, "British Museum, Royal Seals: Spain" (photographs), Pl. IV., No. 3; Pl. III., No. 1.

PLATE IX.



(a.) SEAL OF MARY OF CASTILE,  
CONSORT OF ALFONSO V. OF  
ARAGON (1457).

(Collection of Don Fernando de  
Sagarra. Barcelona.)



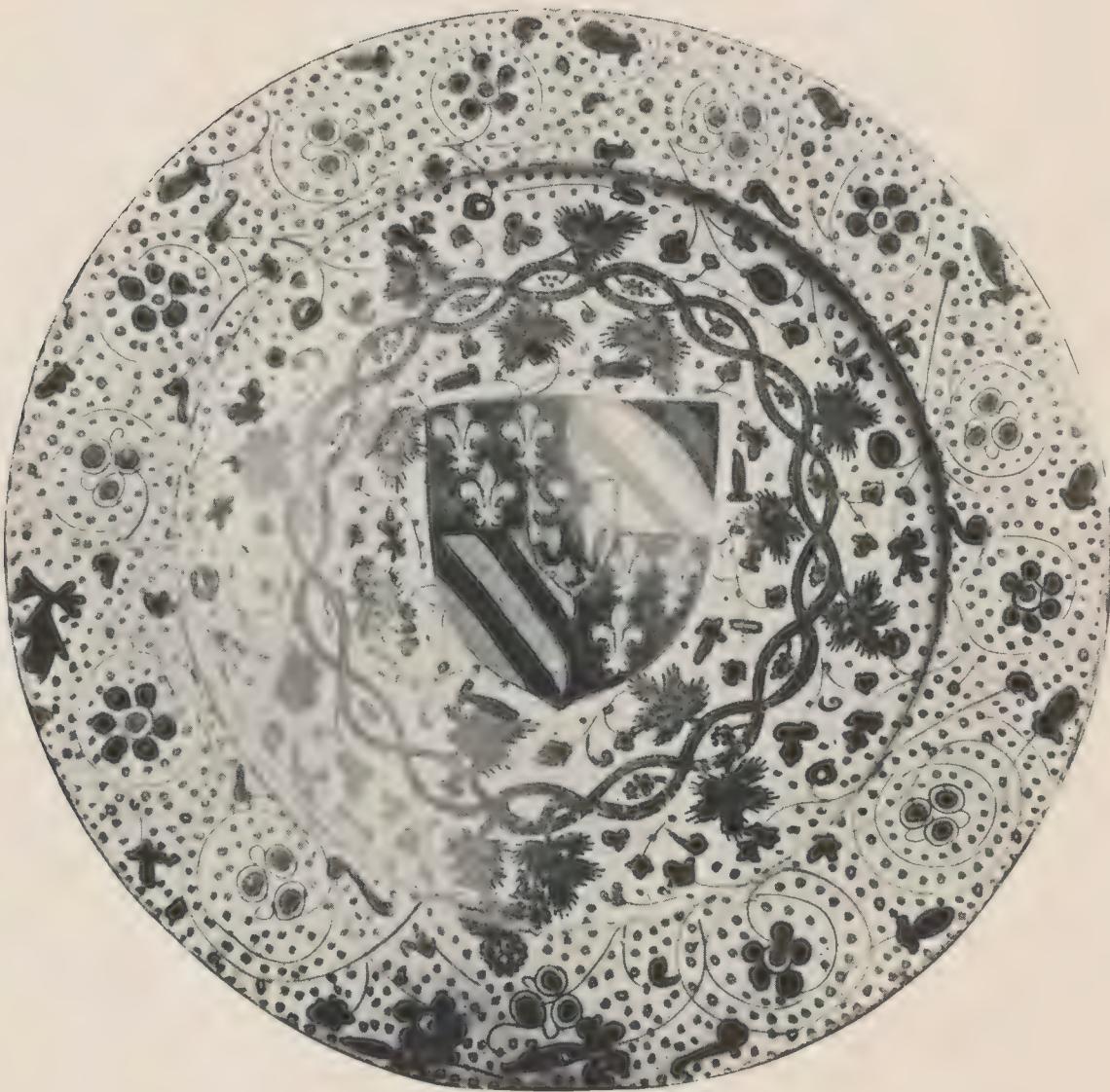
(b.) SHIELDS FROM TOMB OF MARY (D. 1458), CONSORT OF ALFONSO V. (TRINIDAD  
CONVENT, VALENCIA.)

[To face page 60.





PLATE X.



DISH WITH ARMS OF DUKES OF BURGUNDY. VALENCIA (1404—1430).

(Wallace Collection, London.)

*To face page 61.]*

## PLATE X.

WALLACE COLLECTION (HERTFORD HOUSE).

Diameter: 15 inches.

ORNAMENT.—Upon the brim are five- or six-petalled flowers, alternating with others of a three-petalled variety. From their encircling stalks spring leaves, the central lobes of which are longer than the others; the bryony leaf is also represented. The shield is surrounded by a wreath of the vine, realistically treated.

ARMS.—Azure three fleurs-de-lys or, quartering bendy of six of the same tincture and metal, over all, or a lion rampant azure.

In spite of the omission of the bordures: gobony in quarters 1-4 for Burgundy modern, gules in 2-3 for Burgundy ancient; and of wrong tincturing, there can be no doubt that this is the second of the three shields used by the latter dukes of Burgundy.

In 1404, John “the Fearless” succeeding to the dukedom of Burgundy and county of Flanders,

charged his paternal arms with the shield of Flanders,<sup>1</sup> or a lion rampant sable, in right of his mother, countess-heiress of Flanders; these arms were borne by him (who died in 1419) and by his son and successor, Philip "the Good" until 1430, when the latter impaled the lions of Brabant and Limburg with his second and third quarterings, respectively, forming what is known as the 'grand écu' of Burgundy.

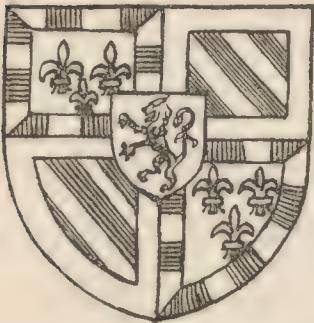


FIG. 8. ARMS FROM SEAL  
OF PHILIP "LE BON,"  
DUKE OF BURGUNDY.

(From De Wree, 1641.)

Of these two potentates, Philip alone had closer relations with the Peninsula than the commercial intercourse with Spain which existed through the great Flemish mart of Bruges during the XIV. and XV.

centuries. In 1428 he sent a Burgundian nobleman, André de Toulongeon, to Spain, to demand in marriage a daughter of the king of Castile. The narrative of this embassy

<sup>1</sup> O. de Wree, "Les Seaux des Comtes de Flandre." 1641. "La première que j'ay rencontré de ses lettres, fut donné à Aldenarde, en la mesme année 1404, que son Pere trespassa: seelée d'un seel . . . y etant mis, sur le tout des armoiries de Bourgongne, l'escusson au lion de Flandre. Au seel nouveau qu'il fit après sa succession . . . se voyent tant seulement les armoiries des Comtés d'Artois & de Bourgongne, celles de Flandre estans mises au cœur de l'escu de Bourgongne. . . . De ce sel s'est il servy continuellement, le reste de sa vie . . ." (pp. 56—57, Pl. 30 a, b).

—a fruitless one—is missing; the contemporary account of the duke's second matrimonial tentative, this time to the Court of Portugal, tells us that the envoys Jean de Roubaix, Baudouin de Lannoy, and André de Toulongeon left Sluys in October, and landed at Cascaes, in Portugal, on December 16th, 1428, reaching Lisbon two days later, when negotiations began. After the dispatch to the duke, on February 12th, 1429, of messengers with the Princess Isabella's portrait, painted by Jan van Eyck, the Burgundians, we are told—

“Se traient à St. Jacques en Galice, et de là alèrent visiter le duc d'Arjonne, le roy de Castille, le roy de la ville de Grenade et plusieurs autres seigneurs, pays et lieux.”<sup>1</sup>

Whether the last passage be understood to cover a visit to Aragonese dominions—to Valencia, for example—it is impossible to determine.

The arms which concern us are, however, undoubtedly the Burgundian ducal arms at this period. De Wree, in his classic work upon the seals of the counts of Flanders, mentions that the seal of the marriage contract (January 6th, 1429) between Philip and Isabella bore the Burgundian

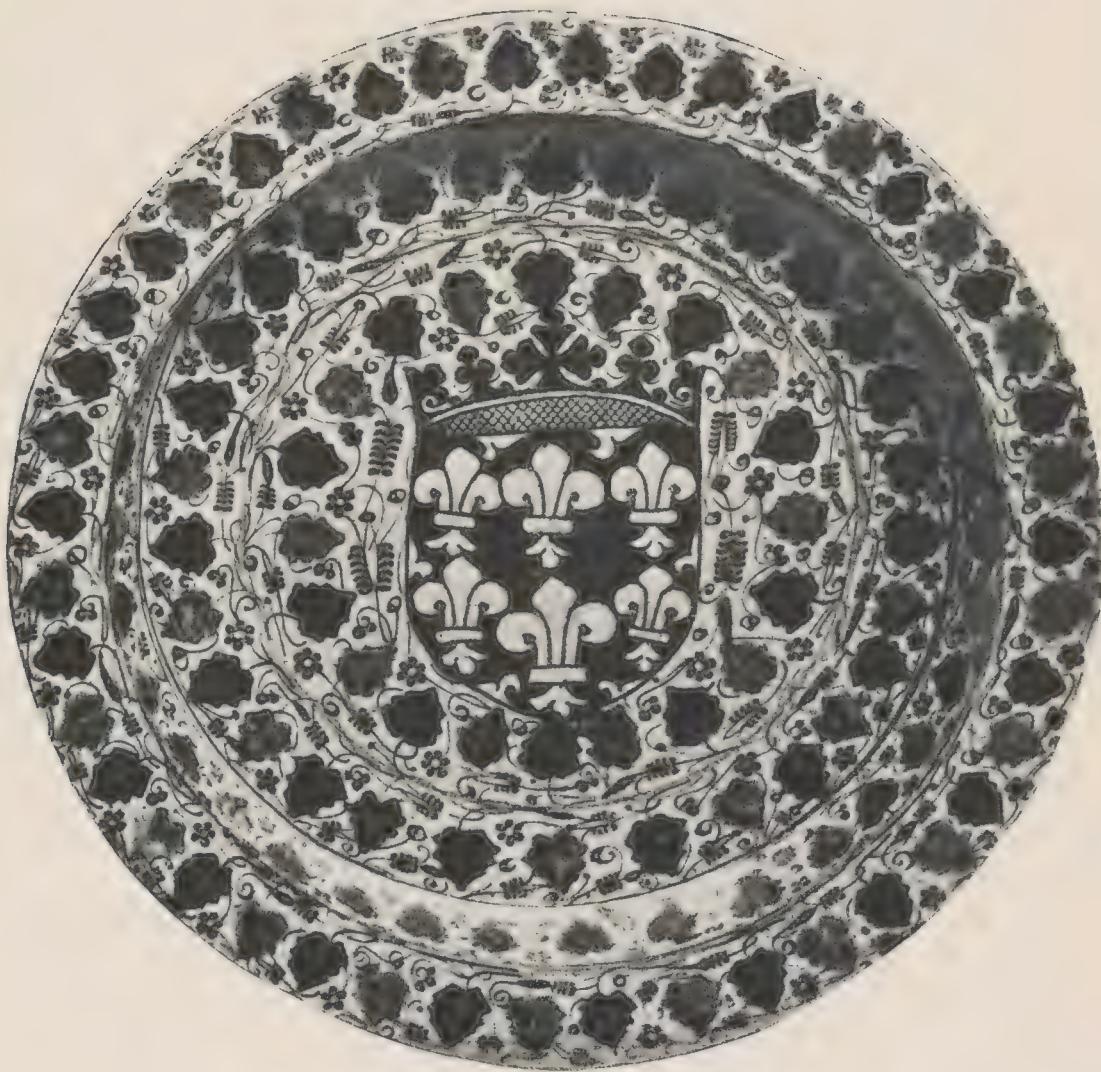
<sup>1</sup> L. P. Gachard, “Collection de documents inédits,” II.

shield with, in its centre, the arms of Flanders.<sup>1</sup> It follows also that seals of the credentials and other documents taken with them by the Burgundians on this occasion, bore the same arms—an arrangement which De Wree declares to have been altered by the addition of the lions of Brabant and Limburg to the ducal shield in 1430.

<sup>1</sup> “. . . du mesme seel [see p. 62, note 1] ont esté sealées les lettres du traicté de mariage entre Philippe et Isabelle de Portugal [6 Jan., 1429. Philip was crowned Duke of Brabant 5 Oct., 1430]. . . . Dés lors il print un seel nouveau, y portant l'escu agrandi des lions de Brabant & de Lembourg.” De Wree, p. 61, Pl. 33a.



PLATE XI.



DISH WITH ARMS OF RENÉ, DUKE OF ANJOU. VALENCIA (C. 1450—1475).

*To face page 65.]*

## PLATE XI.

THE PROPERTY OF F. D. GODMAN, ESQ.

Diameter : 18 $\frac{1}{2}$  inches.

ORNAMENT.—Blue and golden vine-leaves and a small five- or six-petalled flower; ground-colour, cream. Lustre, mother-of-pearl. Back, an eagle.

ARMS.—Semé of fleur-de-lys (in the ground-colour upon brownish gold).

The shield is surmounted by a crown, which though not susceptible of absolute identification, is evidently of royal estate, and indicates a sovereign house as that to which the arms belong. In the XV. century, the semé of fleurs-de-lys, reduced to three by the kings of France in 1376, was still borne, quartered or differenced by different branches of the same house. One of these, the Valois dukes of Anjou, impaled their own arms (the lilies of France ancient a bordure gules) with those of the earlier counts of Anjou (France ancient a label of three points gules). Other quarterings were added at different times, but the latter coat typified their Italian pretensions, and was an emblem of tremendous political importance in

Southern Europe at the period when this dish was made. Though styling themselves kings of Sicily, they ruled over Naples only, and the most illustrious of the line, René of Anjou, was doomed to have even the latter kingdom wrested from him by Alfonso V. of Aragon. He was, nevertheless, to become for a time a dangerous rival to the latter's brother and successor, John II., in his own dominions. A grandson of John I. of Aragon through his mother Yolande, René's cause was warmly espoused by the Catalans in the revolution of 1461—1473. At Angers, in 1466, the crown of Aragon was offered him by a Catalan Embassy, and René sent a son as "Prince Primogenit" to the realm from which he was never to return, and which his father was never to possess. Certainly, in the course of these relations with Aragon, and throughout his previous career, René, the art lover, was acquainted with and appreciated Spanish pottery. Although none of the pieces mentioned in the Angers inventory of 1471—1472 are described as decorated with arms, it is hardly possible that none of the pieces he possessed were armorial.

The evidence adduced concerning the lilies as a bearing during the XV. century, indicates the arms

upon this piece—an uniquely beautiful one—to represent either René's Valois or Angevin quartering.

The crown depicted in this case is seen to be identical with that which ensigns the arms of Charles VII. (Pl. XIII.); both are, however, totally dissimilar to the French crown with its characteristic fleurs-de-lys.<sup>1</sup> While to a certain extent resembling the coronets upon seals of René of Anjou and his mother Yolande,<sup>2</sup> the scalloping of the leaves seems to indicate that the artist had in his mind features in the design of the Aragonese crown, which are conspicuous upon coins and royal seals of that kingdom.<sup>3</sup>

<sup>1</sup> See the crown on the large medal struck by Charles VII. upon England's loss of the French provinces in 1451.

<sup>2</sup> Blancard, "Iconographie des Sceaux et Bulles du Dépt. des Bouches-du-Rhone," Pl. 18 and 20.

<sup>3</sup> See seals of Ferdinand the Catholic (S. Thompson, "British Museum. Royal Seals," Spain, Pl. IV.), of Alphonso V. (Cadier, in "Mélanges de l'Ecole Française de Rome," VIII.); the pearls upon the circlet may be seen, slightly raised above it, upon a portrait of Ferdinand (Carderera, "Iconografia Española," Pl. LVIII.). The simpler type of crown which forms a staple decorative motive in the Hispano-Moresque variety next described (Pl. XII.) has no connection with the arms painted upon such dishes. In the Godman catalogue are pieces with the arms of Florence (Pl. XXIX.), Aragon (XXVII.), and of Cabrera (XXXVIII.). This crown is of the type figured upon Pisanello's medals of Alfonso V. (Heiss, I.; Stevenson, "Mélanges de l'École Française de Rome," VIII., Pl. X., No. 6), and upon coins struck at Perpignan by Ferdinand II. (Longpérier, "Œuvres," IV., Pl. VII., No. 2).

## PLATE XII.

THE PROPERTY OF F. D. GODMAN, Esq.

Diameter: 10 $\frac{1}{2}$  inches.

ORNAMENT.—Ornament of leaves, outlines of crowns and hatching in blue upon cream; rest of design in brownish gold. Lustre, golden and reddish.

ARMS.—Upon the breast of an eagle displayed, a shield charged with a cross (Savoy).

The lion supporters used by the house of Savoy do not appear upon their seals until the end of the XV. century. A seal used in 1449 by Louis, duke of Savoy, bears an eagle displayed supporting a shield à bouche charged with a cross.<sup>1</sup> It is known that a considerable commercial intercourse existed between Savoy and Aragon during this period,<sup>2</sup> and the probability that the arms in question belong to the duke of Savoy is strengthened by the existence of a dish in

<sup>1</sup> L. Cibrario and D. C. Promis, "Sigilli de'principi di Savoia," p. 182, Pl. 18, No. 103. 1834.

<sup>2</sup> For Alfonso V.'s decree regulating the trade, in his dominions, of "alemanes, saboyanos, y otros subditos del Emperador de Alemania y Duque de Saboya," see A. D. Capmany, "Memorias historicas . . . de Barcelona," III., 219—220.

PLATE XII.



DISH WITH ARMS OF LOUIS, DUKE OF SAVOY. VALENCIA (C. 1450—1465).

[To face page 68.]



the same style (Pl. XIII.) bearing the arms of a contemporary prince and relative, exhibited by Baron Adolphe de Rothschild at the Exposition des Arts Musulmans, Paris, 1903. This dish bears the arms of the Dauphin Louis, afterwards Louis XI. of France, whose second wife was Charlotte, daughter of Louis of Savoy, and is so remarkable as to be worthy a detailed description. Upon a background of somewhat smaller foliage of the kind shown in Pl. XII., are four shields of arms.

In the centre are the arms of France (three fleurs-de-lys) surmounted by a crown; above is a shield (quarterly, a fleur-de-lys and a dolphin) intended for that of the Dauphin of France; upon the brim also are painted, upon either side, two other coats-of-arms: the *grand écu* of the two latter dukes of Burgundy, and the same arms impaling Portugal; between each shield are two flints darting sparks, and two steels or briquets.

The Burgundian arms serve, in the first place, to date this piece as made between 1430, when Duke Philip adopted the *écu complet* of Burgundy, in the year after his marriage with Isabella of Portugal, and his death in 1467; the famous fusil or "briquet de Bourgogne" was moreover taken as an emblem by this duke; as the French royal arms refer to Charles VII. (1422—1461), and those above them to

his son, the Dauphin Louis (born 1423), this dish must, therefore, have been made before Charles VII.'s death.

Even better means of dating this dish are afforded by the delphinal and Burgundian arms. Louis, estranged from the king, took up his residence in Dauphiny in 1446, married Charlotte of Savoy in 1451, and was forced to take refuge in the Netherlandish dominions of the duke of Burgundy in 1456. It was during this period, when he was a resident in Brabant or Namur, that the dish was made—it bears, beside his own insignia, those of his father, and of his host and hostess—its date, therefore, is between 1456, and his accession as Louis XI. upon Charles VII.'s death, in 1461.

The custom of exchanging gifts or presents which prevailed not less among the various branches of the house of France than with other royalties, indicates the object adorned with this remarkable and unusual combination of arms to have been, probably, a present from the Burgundian duke to the French king, or to the heir-apparent. During the latter's sojourn in the Netherlands, it is known, moreover, that Philip of Burgundy, while treating his guest with liberality, was, in doing so, obeying the monarch's behests. This episode, in which Philip is seen proffering honour to

PLATE XIII.



DISH WITH ARMS OF CHARLES VII. OF FRANCE, THE DAUPHIN LOUIS, AND DUKE  
AND DUCHESS OF BURGUNDY. VALENCIA (1456–1461).

[To face page 70.]



the king, and honours to the Dauphin, is well set forth in the language of the chroniclers by Mme. De Witt (née Guizot)<sup>1</sup>: “Louis left Dauphiny by the road towards Saint-Claude in Burgundy, . . . to Saint Nicolas de Varangeville and thence to Brabant, . . . but the duke had not then returned from the war of Utrecht. When he received tidings of the said Dauphin and how he had come into his territory, before seeing him, he wrote immediately to King Charles. After the king had heard how his son had left Dauphiny and betaken himself to the duke of Burgundy, he wrote that he [the duke] should act as he would wish the king to act, if likewise he [the duke] had taken refuge with him. This reply filled the duke with pleasure . . . and . . . he did great honour to the Dauphin . . . and brought him to Brussels. Afterwards he chose, as a place of residence for him, Genappe in the marches of Hainault. And so liberal was the duke, that each month he caused to be paid to him 3,000 florins. Thus he sojourned in the dominions of the duke of Burgundy for the space of five years . . . and he requested him to send for the Dauphiness, his wife, who was a daughter of the duke of Savoy.”

<sup>1</sup> “Charles VII. et Louis XI.,” pp. 248—252.

## PLATE XIV.

THE PROPERTY OF G. SALTING, Esq.  
(VICTORIA AND ALBERT MUSEUM.)

Diameter: 17½ inches.

ORNAMENT.—Blue and greenish - golden bryony leaves, some with prominent central lobe; six-petalled flowers; upon the brim the words “Marya ioba noia,” in blue Gothic letters. Back covered with dots and four-petalled flowers, as in Fig. 4.

ARMS.—Écu en bannière: quarterly 1—4, an ox statant; 2—3, a triple-towered castle (in pale gold upon cream), for Buyl of Manises.

The Buyl or Boil were among the most famous of the Aragonese families who settled in Valencia after the conquest of 1238. Benet or Benito Boil, who assisted at this great Aragonese achievement, forms the subject of one of Jaume Febrer's “Trobàs,” the rhymed roll of the Conquistador's companions:

“En Benet Boil, Senyor de Castell  
Que este nom prenguè alla en los montanyes  
De Jaca è de Hosca, es lo escut aquell  
Que mirant estau. Sobre campo bermell

PLATE XIV.



DISH WITH ARMS OF BUYL. VALENCIA (MANISES).

[To face page 72.



Una Torre pinta e per los fesanyes  
 De un Abuelo seu, fetes en Terol  
 Un Bou anyadix sobre campo de blau . . .”

Martin de Viciana traces back the line to Pedro de Buyl who died in 1323, a descendant of one of the conquerors, and Escolano states that the family already gave lords to Manises in the days of James II. of Aragon.<sup>1</sup> The sons of this Pedro formed the branches of Buyl (Aragon) and Manises and Bétera (Valencia); Manises, according to Viciana, was held by a grant of the year 1329, confirmed by the Catholic kings.<sup>2</sup> From Philip de Buyl, lord of Manises, who died in 1348, his namesake of Viciana's day, “lord of the castle and town of Manises,” was tenth in descent.

The arms of Buyl (quarterly, 1—4 argent a castle gules, 2—3 vert an ox gules)<sup>3</sup> are well illustrated in

<sup>1</sup> Escolano, VII., cap. 3: “A una legua de Valencia, viene la villa de Manizes famosa por su vidriado y azulejos. . . . En tiempo del Rey Don Jayme el segundo, que comēco a regnar año mil docientos noventa y uno hallamos ya señores de Manizes a los cavalleros del apellido de Boyl . . .” (1610.)

<sup>2</sup> M. de Viciana, “Segunda parte de la Chronyca de Valencia” (ed. Sociedad Valenciana de Bibliofilos, p. 95): “Tiene su señor dozientos casas de vassallos con toda jurisdiccion; con privilegio dado en Valencia a quinze de Henero año de mil y trezientos y veinte y nueve. . . . En manizes se labran los muy hermosos y delicados vasos y ladrillos vidriados de muy diferentes hechuras, lavores, colores y matizes de los cuales por mar y por sierra gran copia se lleva en otros reynos donde son muypreciados.” (1564.)

<sup>3</sup> According to the terms of the entail of Manises (1382), the inheritor was

the shields from the XIV. century tomb (Pl. XV.) of Pedro de Buyl, now in the Archæological Museum, Valencia.<sup>1</sup> This tomb formerly stood in the chapter-hall of the Convent of St. Dominic, built by Pedro and Philip de Buyl, lords of Manises; during the XV. century, sepulture in the convent church was the subject of dispute between the three branches of Buyl; the Audiencia Real, in 1500, adjudged it to the lords of Manises.

Though combined with rather more than usual of subsidiary golden foliage, its leaves identify this dish with the *terre blanche de Valence à feuillages pers*, a style more exactly illustrated in the following specimens.

to bear the name and arms of Buyl alone, "sin otra mixtura" (see Viciana, from whom the above blazon is taken); there are still traces of green colour upon the field of the ox quartering on one of the carved shields illustrated.

<sup>1</sup> The tombs of Peter and Philip de Buyl formed one monument, half of which, that of Philip, now in the Museo Nacional, Madrid, is reproduced in Carderera y Solano's "Iconografia Española," Pls. 23—24, and that of Peter, in the "Museo Español de Antiguedades," I., 235. 1872.

PLATE XV.



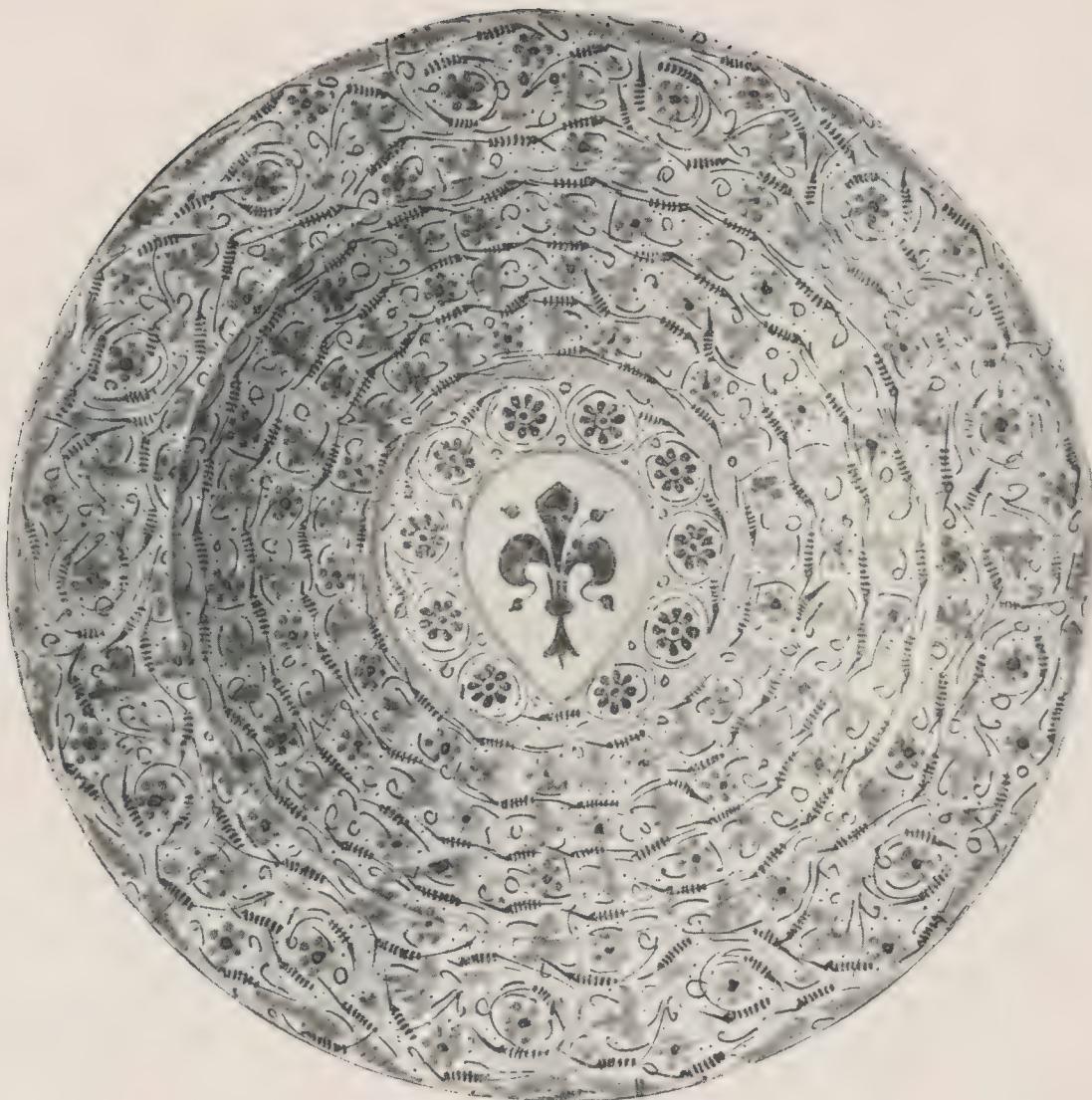
SHIELDS FROM TOMB OF PEDRO BUYL. (ARCHÆOLOGICAL MUSEUM, VALENCIA.)

[To face page 74.]





PLATE XVI.



DISH WITH ARMS OF THE CITY OF FLORENCE. VALENCIA.

*To face page 75.]*

## PLATES XVI.—XVII.

ORNAMENT.—In these pieces, the bryony leaves and stalks are in light blue (*feuillage pers*), tendrils in gold; the shield is surrounded by many-petalled golden flowers; white ground.

No. XVI. (diameter 17 $\frac{1}{2}$  inches), in Mr. H. Wallis's collection at the Victoria and Albert Museum, bears a fleur-de-lys bottonee or, for the city of FLORENCE. Though somewhat less ornate than the usual Florentine lily, and wrongly tinctured, there can be little doubt that it is intended for the same. Very distinctive is the tag at the lateral extremities; this is seen in the fleur-de-lys upon XV. century Florentine coins, from one of which the design may have been taken.

No. XVII. (diameter 17 $\frac{1}{2}$  inches) is in the collection of Mr. F. D. Godman; its ornament is similar to the preceding. The arms of this and the following pieces show them to have been made for wealthy *borghesi* of Florence, families which furnished "priori" or "gonfalonieri di giustizia" to the republic, and who were

doubtless easily able to procure dishes with their arms from Valencia. Upon a shield à bouche, scalloped at the base, are the arms: Azure two pallets argent, on a chief a lion's jamb erased in fesse azure, for ARRIGHI.



FIG. 9. ARMS OF ARRIGHI.

(From Manni's " Senatori  
Fiorentini," 1722.)

PLATE XVII.



DISH WITH ARMS OF ARRIGHI, OF FLORENCE. VALENCIA.

[To face page 76.





PLATE XVIII.



DISH WITH ARMS OF A FLORENTINE FAMILY. VALENCIA.

*To face page 77.]*

## PLATE XVIII.

MR. SALTING'S collection at the Victoria and Albert Museum also contains two pieces, a dish and a bowl, with bryony leaves in a somewhat darker shade of blue, dark golden tendrils, and lustre.

The dish, the ornament of which is somewhat coarsely executed, bears: Or (yellow) a lion rampant azure, an escutcheon argent charged with a cross gules (manganese). The shield upon the bowl has a golden-lusted field. The arms: Or a lion rampant azure, were borne by at least two notable Florentine houses, the Acciajuoli and the Gianfigliazzi, both of which gave Gonfaloniers and Priors of Justice to Florence. The escutcheon: Argent a cross gules, is the shield of the People of Florence, often assumed thus, upon a chief or a roundel, as an augmentation to their own arms by representatives and partisans of the "Popolo."

In 1378, the commune of Florence, in the name of the *Popolo*, conferred knighthood upon more than 64 such leaders and representatives, drawn from the

most prominent Florentine families.<sup>1</sup> Among them were *Mess. Donato di Jac<sup>o</sup> Aciajuoli* and *Mess. Nicholo dalesso baldovinetti*, whose account of his unwilling assumption of this emblem is extant.<sup>2</sup>

Whilst a mark of the nationality of the arms depicted, this augmentation was essentially political, and its assumption having been governed, in the cases of families and of individuals, by considerations of that nature, identification of the arms upon which it occurs is frequently a difficult matter.

<sup>1</sup> E. Branchi, "Della Croce Vermiglia in Campo Bianco, arme del Popolo Fiorentino divenuta insegna dei Cavalieri di Popolo" (in "Periodico di numismatica e sfragistica," IV., p. 79). Among those who received knighthood in 1378, were an Acciajuoli, a Guasconi, an Arrighi and a Zati.

<sup>2</sup> D. M. Manni, "Delle Tessere Cavalleresche di bronzo tenuto al Collo," p. 14. 1760.



PLATE XIX.



DISH WITH ARMS OF ZATI, OF FLORENCE. VALENCIA.

*To face page 79.]*

## PLATE XIX.

BRITISH MUSEUM.

Diameter: 18 $\frac{1}{2}$  inches.

BRYONY leaves and stalks in light blue, tendrils in gold; back: sprays, blue bryony, and lustre foliage; the shield is surrounded by ten many-petalled flowers. Shield à bouche, with the arms: Per fesse or (yellow) and azure, four chains in saltire conjoined at the centre by a ring, all counterchanged. These arms (sable for azure) were borne by the ZATI, of Florence.



FIG. 10. ARMS OF ZATI.

(From Manni.)

## PLATE XX.

(FROM DEMMIN'S "HISTOIRE DE LA CÉRAMIQUE," I.,  
Pl. xxv.)

ARMS.—Three chevrons, the centre one having at its apex a Greek cross. The GUASCONI, of Florence, bore these charges sable upon argent, the cross gules. The latter, which is the cross of the People of Florence, was first assumed by a member of this family, *Mess. Biagio di bonaccio Guaschoni* in 1378.<sup>1</sup>

<sup>1</sup> See E. Branchi, work cited.



FIG. II. ARMS OF GUASCONI.

(From Manni.)

PLATE XX.



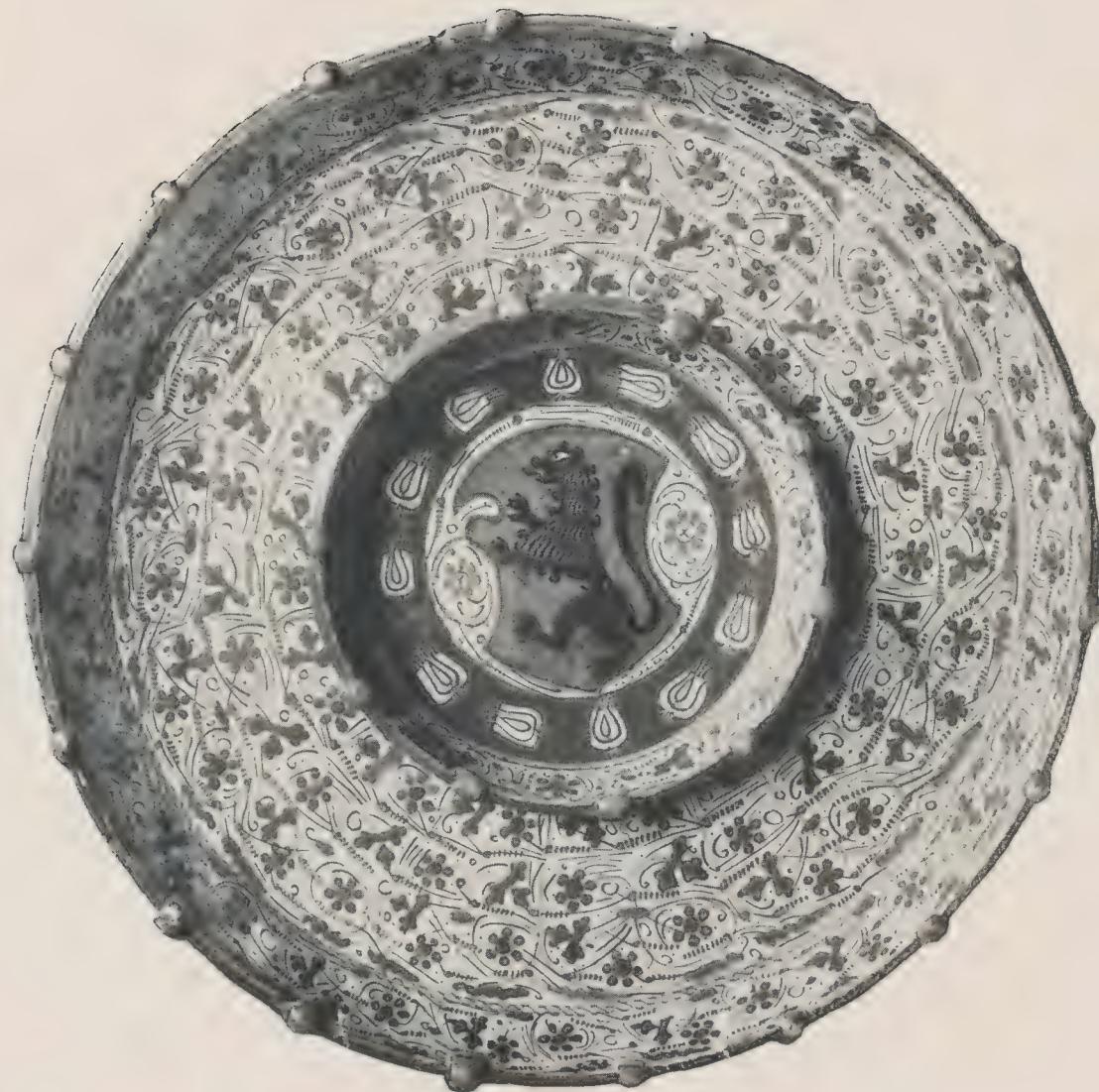
DISH WITH ARMS OF GUASCONI, OF FLORENCE. VALENCIA.

[*To face page 80.*





PLATE XXI.



DISH WITH ARMS OF DELLE AGLI, OF FLORENCE. VALENCIA.

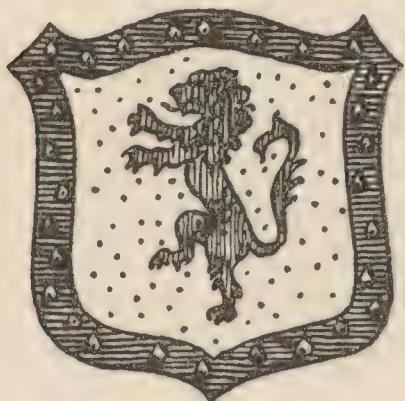
*To face page 81.]*

## PLATE XXI.

THE PROPERTY OF G. SALTING, Esq.  
(VICTORIA AND ALBERT MUSEUM.)

Diameter:  $16\frac{3}{4}$  inches.

ORNAMENT.—Blue bryony foliage, and six-petalled flowers; tendrils yellow; yellow flowers around shield; golden lustre.



ARMS OF AGLI.

FIG. 12. (From Passerini, 1862.)



FIG. 13. (From Corbinelli, 1705.)

ARMS.—On a yellowish-green field a lion in dark manganese (or a lion rampant gules). Around the shield is a circular blue band charged with white roots or vegetables, a rare instance of the employment of an

element additional to the usual ornament of foliage and arms. These so generally constitute the decoration of this and kindred Hispano-Moresque wares, as to preclude the possibility of the vegetable-strewn border being anything but heraldic. The existence of other Florentine arms upon dishes in the same style warrants the consideration of the arms with the bordure, as the complete shield of the DELLE AGLI, a distinguished and very ancient Florentine house, whose arms are here illustrated. They bore or a lion rampant gules, a bordure azure charged with turnips proper (*rape*),<sup>1</sup> the lion sometimes semé, of crescents,<sup>2</sup> at others with a chief of the 'People' of Florence.<sup>3</sup>

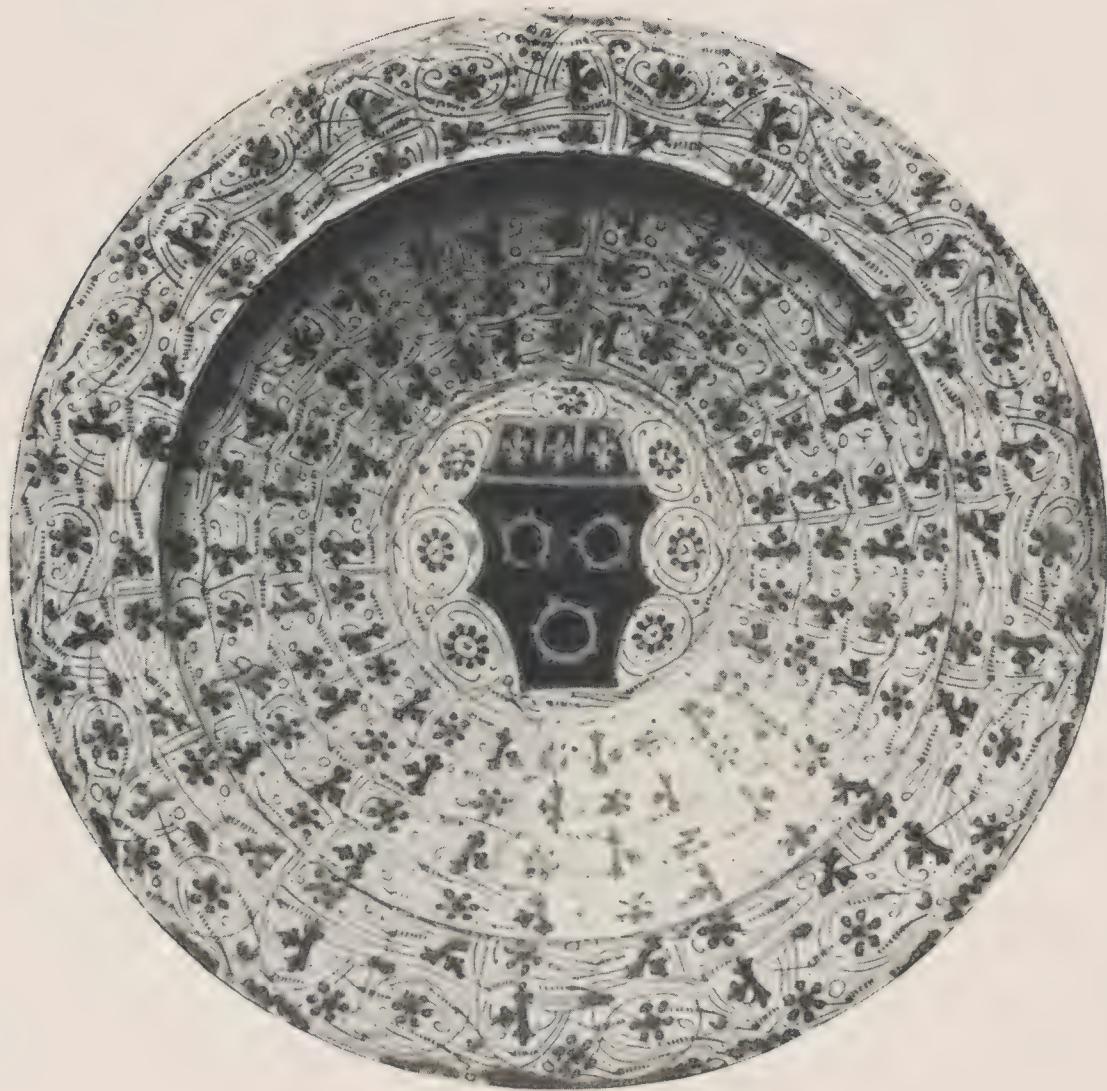
<sup>1</sup> See J. Florio's Italian dictionary, "A Worlde of Wordes," 1598: "Rapa. A root called a turnep or Rape-root." French, "Rave."

<sup>2</sup> J. Corbinelli, "Hist. général. de la Maison de Gondi," I., ccxvj.

<sup>3</sup> Gamurrini, "Istoria genealogica delle famiglie nobili toscane," V. 1685. A lion within a bordure charged with *rape* was the shield carved upon an angle pilaster of the Loggia degli Agli at Florence ("Il Centro di Firenze," p. 52).



PLATE XXII.



DISH WITH ARMS OF TONDI, OF SIENA. VALENCIA.

*To face page 83.]*

## PLATE XXII.

## THE PROPERTY OF MESSRS. DURLACHER.

Diameter : 17 $\frac{3}{4}$  inches.

ORNAMENT.—Dark blue bryony leaves, tendrils in gold ; lustre reddish.

ARMS.—Gules (manganese) three *tondi* or, on a chief azure three fleurs-de-lys or; the label accompanying this, the Angevin chief, is formed partly by the top of the shield (in manganese) and partly by two points drawn from it between the lilies.

These are the arms of the Tondi, a family whose records in Siena date from the first years of the XIII. century ; among the "Provveditori di Biccherna" for 1467 was Lodovico d'Antonio de'Tondi, who died by violence in 1482.<sup>1</sup>

<sup>1</sup> Cav. A. Lisini, "Tavole," etc., Pl. 39. The author is indebted to the kindness of Cav. Lisini, Director of the Sienese Archives, for particulars concerning the Tondi.

## PLATE XXIII.

THE PROPERTY OF MESSRS. DURLACHER.

Diameter : 17 $\frac{1}{2}$  inches.

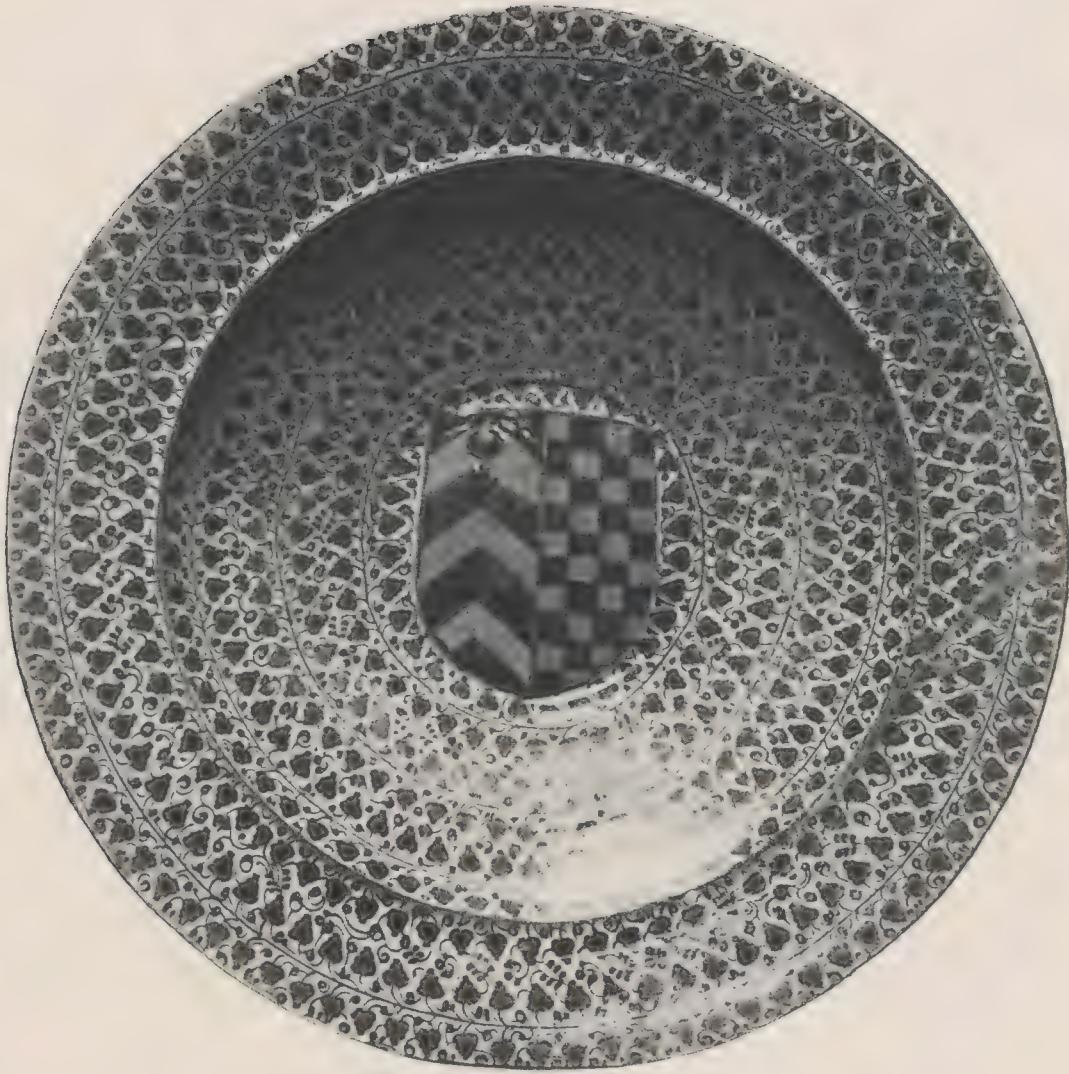
ORNAMENT.—Golden vine-leaves, cream ground ; on back an eagle in gold (Pl. XXIV.).

ARMS.—Gules three chevrons or (Crèvecœur) the first differenced with a crescent azure, impaling chequy or and gules (Auxy). Manganese is used for gules ; the outline and palar line of the shield are in blue.

These arms are the achievement of Isabel d'Auxy, daughter of John, sire and "ber" of Auxy, a Knight of the Golden Fleece, by Jeanne de Flavy, who married, about 1468, Philip de Crèvecœur, lord of Cordes and Lannoy, a Marshal of France, known as the Seigneur des Cordes (des Querdes, or d'Esquerdes). The Marshal des Cordes, one of the greatest French captains of the XV. century, was born in 1418, younger son of James, lord of Crèvecœur, in Picardy, a Knight of the Golden Fleece, by his second wife, Jeanne, daughter of Peter de la Trémoille, lord of Daours, and Jeanne de Longuilliers.

Both hereditarily and personally attached to the

PLATE XXIII.



DISH WITH ARMS OF ISABEL, WIFE OF PHILIP DE CRÈVEŒUR, MARÉCHAL DES CORDES (D. 1494). VALENCIA.

[To face page 84.]



PLATE XXIV.



BACK OF THE CRÈVECŒUR DISH.

[*To face page 84.*



dukes of Burgundy, Philip de Crèvecœur served that house until the death of Charles "the Bold" at Nancy in 1477. Then, at the instances of Commines, he entered the service of Louis XI., for whom he commanded against the Archduke Maximilian, husband of Charles' daughter, the heiress of the Netherlands. Under Charles VIII. he was lieutenant-general and governor of Picardy, and became in 1492 Marshal of France. The exact date of his marriage with Isabel d'Auxy is not known, though it is suggested by a recent historian of the fief of Crèvecœur, that the Collar of the Fleece, which Des Cordes received at the eleventh chapter, held at Bruges in 1468, was conferred as a present upon the occasion of his marriage<sup>1</sup>; his name was erased from the roll of the order by Maximilian in 1481. At no period of an eventful life does the "Maréchal des Cordes" appear to have visited Spain; it seems not improbable that the dish may have been ordered from Valencia whilst he was still a vassal of the dukes of Burgundy, possibly after his marriage. From Jeanne de Flavy, his wife's mother, Philippe de Crèvecœur inherited the castle of Auxy, among the art treasures of which are recorded dishes enamelled

<sup>1</sup> A. Seillier, "Crèvecœur-le-Grand" ("Mémoires de la Soc. Acad. de l'Oise," XV., p. 79).

with the arms of the marshal and of Isabel d'Auxy his wife.<sup>1</sup> He died near Lyons, upon Charles VIII.'s Neapolitan expedition, in 1494.

The variety, answering to the description *terre blanche de Valence, à feuillages dorez*, is well exemplified in this piece.

<sup>1</sup> "On ne voyait partout dans les vastes salles de ce château, dit la légende, que dressoirs chargés de hanaps d'or et d'argent, de plats émaillés aux armes du maréchal et d'Isabeau d'Auxi, sa compagne." H. Dusevel, "Eglises, châteaux, etc., de la Picardie," I., Auxi, pp. 6—7, 1846.



PLATE XXV.



DISH WITH ARMS OF MORELLI, OF FLORENCE. VALENCIA.

*To face page 87.]*

## PLATE XXV.

VICTORIA AND ALBERT MUSEUM.

Diameter: 18 inches.

ORNAMENT.—Golden vine-leaves, cream ground; on the back an eagle.

ARMS.—Two lions' jambs crossed in saltire, in chief a chess-rook or, upon a manganese field (gules), for MORELLI, of Florence.

The Morelli, among the most distinguished of the Florentine houses,<sup>1</sup> held the office of gonfalonier, eight, and that of "prior of justice," forty times; one branch of the family had the title of count-palatine and an imperial augmentation (on a chief or, a double-headed eagle displayed sable), granted to Jacopo Morelli by the Greek Emperor, John Palæologus, in 1439.

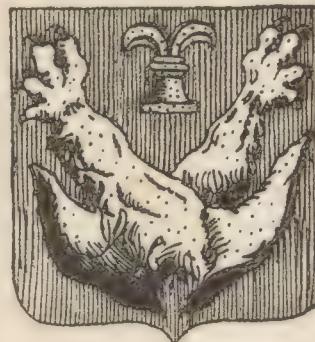


FIG. 14. ARMS OF MORELLI.

(From Manni.)

<sup>1</sup> There is a genealogy and history of this prolific race in Ildefonso de San Luigi's "Delizie degli Eruditi toscani," Vol. 19.

## PLATE XXVI.

THE PROPERTY OF F. D. GODMAN, Esq.

Height: 22 inches.

ORNAMENT.—Vine-leaves alternately in blue and gold, cream ground.

ARMS.—Upon a circular compartment or, seven balls gules (manganese), that in chief charged with three fleurs-de-lys of the field, for MEDICI, of Florence. On the other side of the vase, in a blue compartment, is a golden finger-ring set with a pointed diamond, behind the ring are three ostrich feathers in manganese. The device of Lorenzo de'Medici, "the Magnificent," marks this specimen as made for him, between 1465—1470 and the end of the XV. century. The augmentation of a roundel of France modern, in the Medici arms, was granted to Lorenzo's father, Piero "il Gottoso," by Louis XI. in 1465; Lorenzo was then in his sixteenth year. He died in 1492.

PLATE XXVI.



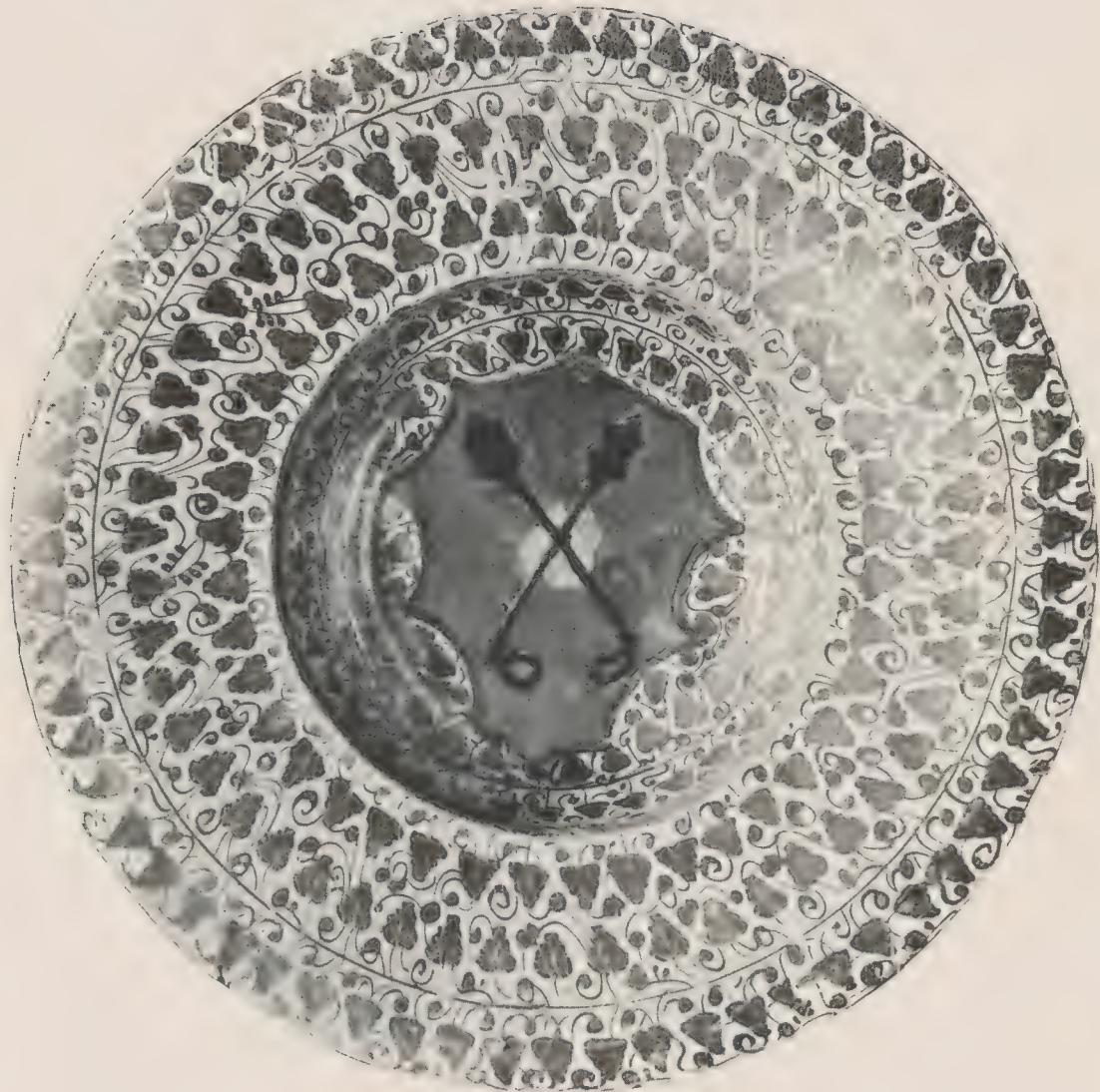
VASE WITH ARMS OF LORENZO DE'MEDICI. VALENCIA  
(C. 1470—1492).

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PLATE XXVII.



DISH WITH ARMS OF GONDI, OF FLORENCE: VALENCIA.

*To face page 89.]*

## PLATE XXVII.

THE PROPERTY OF G. SALTING, Esq.

(VICTORIA AND ALBERT MUSEUM.)

Diameter: 9 $\frac{3}{8}$  inches.

ORNAMENT.—The whole of the surface is ornamented with vine-leaves in deep gold upon a cream ground; reddish lustre.

ARMS.—Or, two maces crossed in saltire, azure, the heads in chief. The shield is outlined in blue.

There can be little doubt that the arms are intended for GONDI, of Florence.<sup>1</sup> As in other cases where unimpaled arms are concerned, it is not possible to particularise, but the bowl may well have been made for Giuliano Gondi (1421—1501), who was much favoured by the Aragonese kings of Naples; he built the Gondi Palace in Florence and arrived at the supreme honours of the republic in 1468.

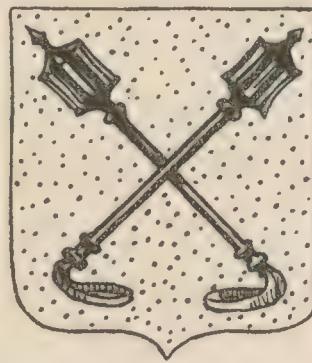


FIG. 15. ARMS OF GONDI.

(From Manni.)

<sup>1</sup> Some authorities give the maces *sable*; they were so borne by a branch of the Florentine house, the Gondi, dukes of Retz, in France, the handles of the maces tied with a ribbon. Corbinelli's history of the family reproduces several earlier examples of the bearings from tombs, etc., at Florence, which prove that in the XV. century the mace-handles were not thus joined together.

## PLATE XXVIII.

BRITISH MUSEUM.

Diameter: 18 inches.

ORNAMENT.—Sixteen compartments formed by the ribbing, contain alternately the diapering of dots and stalks in gold, and another pattern; sprays of foliage on back.

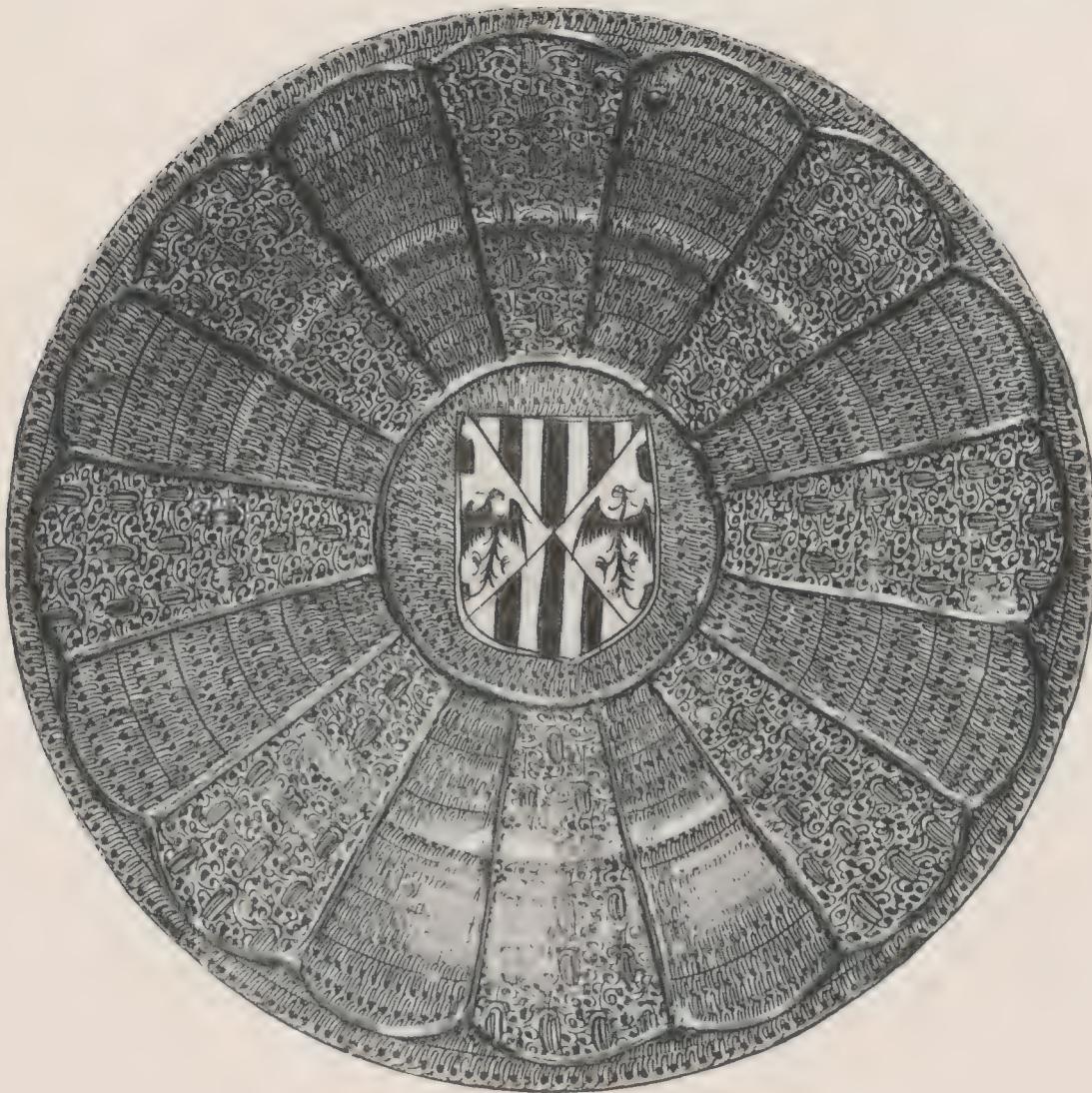
ARMS.—Four pallets, in ground-colour upon gold, saltired by two eagles (Sicily).

The island of Sicily, an Aragonese possession from the overthrow of the Angevin dominion in 1282—1288, was bestowed by Peter III. of Aragon upon his second son James, from whom it passed to a third son Frederick, whose successors ruled it as a separate kingdom until the death of Martin the younger, in 1409, when it reverted to the crown of Aragon.

The title and dignity of king of Sicily, granted by John II. to his son Ferdinand, in 1468,<sup>1</sup> were borne by that prince until the former's death in 1479, when

<sup>1</sup> Zurita, "Anales de la Corona de Aragon," IV., f. 156 verso. 1610.

PLATE XXVIII.



DISH WITH ARMS OF SICILY. VALENCIA.

[To face page 90.



he succeeded to the whole of the Aragonese dominions. Probably made during this period when the Sicilian arms had a separate personal significance, this dish may, nevertheless, have been manufactured for the market in Aragon's great insular dependency between Ferdinand's accession as king of Aragon and the end of the century.

The Godman collection contains a piece similar to the above.

## PLATE XXIX.

VICTORIA AND ALBERT MUSEUM.

Diameter: 17½ inches.

ORNAMENT.—Diapering of dots and stalks in gold; the ribbing forming fifteen compartments, and pellets, in gold and blue.<sup>1</sup>

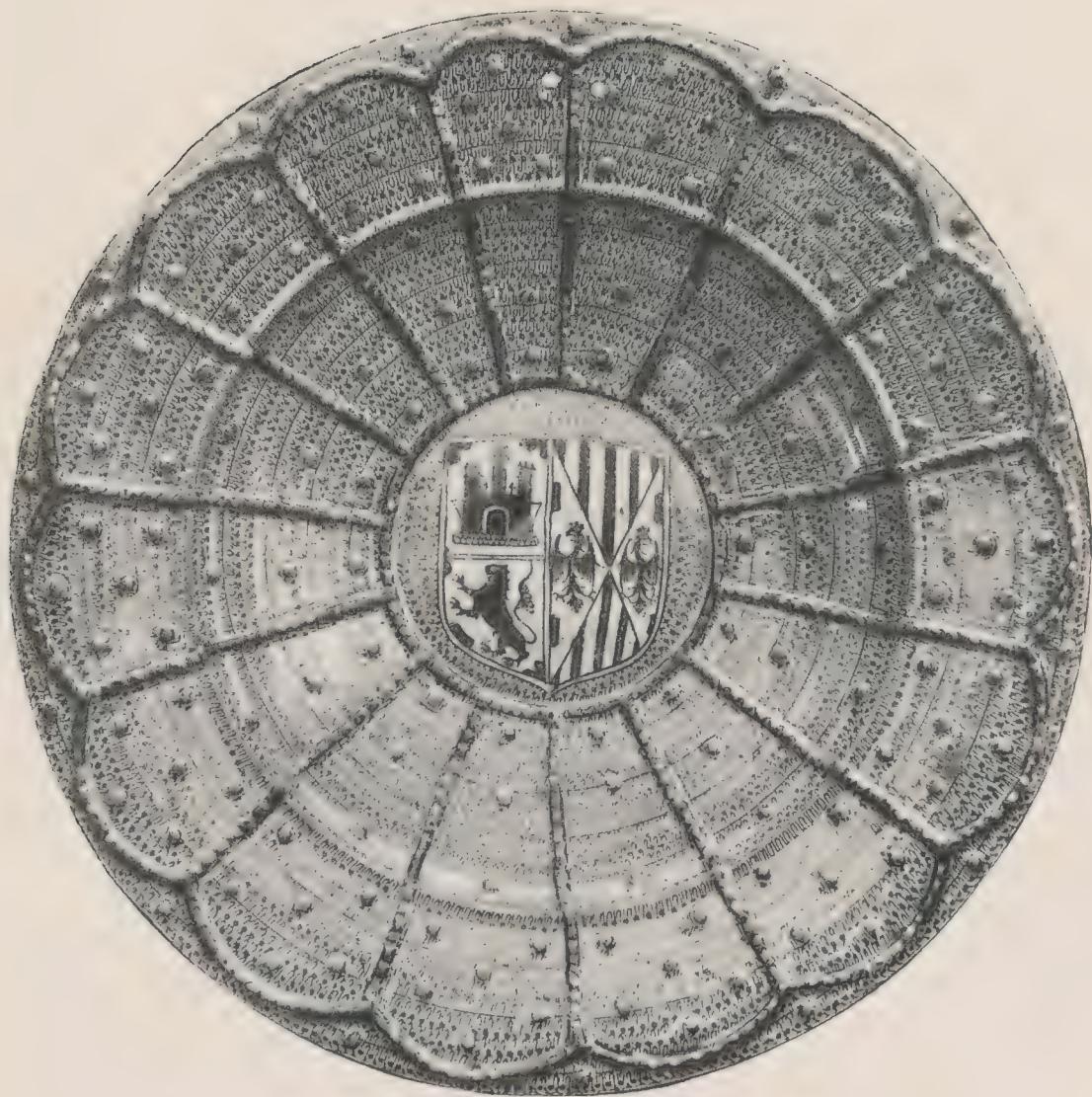
ARMS.—Per fesse a castle and a lion (for Castile-Leon) impaling four pallets saltired by two eagles (Sicily).

This is a version of the achievement which was to symbolise the union of the Spains, through the marriage, in 1469, of the prince of Aragon, Ferdinand, duke of Montblanch and king of Sicily, with Isabella of Castile. After the death of Henry IV. of Castile, brother of the latter, it became necessary to define the prerogatives of the new Castilian sovereign and her consort, and by an agreement made at Segovia in 1475, it was stipulated that the royal arms of Castile and Leon should precede those of Aragon and Sicily.<sup>2</sup>

<sup>1</sup> A dish similarly ornamented in gold, without the ribbing, is illustrated in Demmin's "Histoire de la céramique," I., Pl. 26.

<sup>2</sup> Zurita, "Anales," IV., f. 224 recto: "El titulo en las letras patentes, y en los pregones y en la moneda y sellos auia de ser comun de ambos, siendo presentes o en absencia; y auia de preceder el nombre del Rey: y las armas reales de Castilla, y Leon auian de ser preferidas a las de Aragon y Sicilia."

PLATE XXIX.



DISH WITH ARMS OF ISABELLA OF CASTILE, AND FERDINAND, KING OF SICILY.  
VALENCIA (1468—1479).

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In the complete shield of the Catholic kings, the arms of Castile-Leon were consequently borne quartered 1-4, and Aragon impaling Sicily 2-3, with a pomegranate, for Granada, added in base, after 1492.

The collection at the British Museum comprises a similar dish with diapering in reddish gold, the ribbing, forming sixteen compartments with studs in relief, is counterchanged in gold and blue.

In the centre is a somewhat worn shield of arms: Per fesse a castle and a lion rampant (for Castile-Leon) impaling three pallets, in ground-colour upon gold (for Aragon).

This achievement may be regarded as :

A dimidiation of the arms of Isabella and Ferdinand after the latter's accession to the Aragonese crown in 1479;

Or, as the arms of the first and second dukes of Villahermosa, counts of Ribagorza, and barons of Arenos in Valencia: Alfonso of Aragon (d. 1485) or Alfonso (d. 1513).<sup>1</sup>

<sup>1</sup> F. Fernandez de Béthencourt, "Historia genealogica y heraldica de la monarquia española," III., pp. 405, 411—12. Fortnum suggested that this piece might have been made for Eleanor, dau. of Pedro IV. of Aragon, queen (1375—1382) of John I. of Castile and Leon ("Majolica," p. 111, 1896); an impossible theory.

## PLATE XXX.

VICTORIA AND ALBERT MUSEUM.

Diameter: 18 inches.

ORNAMENT.—The whole of the design, diapering, ribs (16 compartments), and pellets, is in gold upon cream-colour. Back, sprays of foliage and concentric circles.

ARMS.—Semé of mullets of six-points, a lion rampant, in cream upon gold.

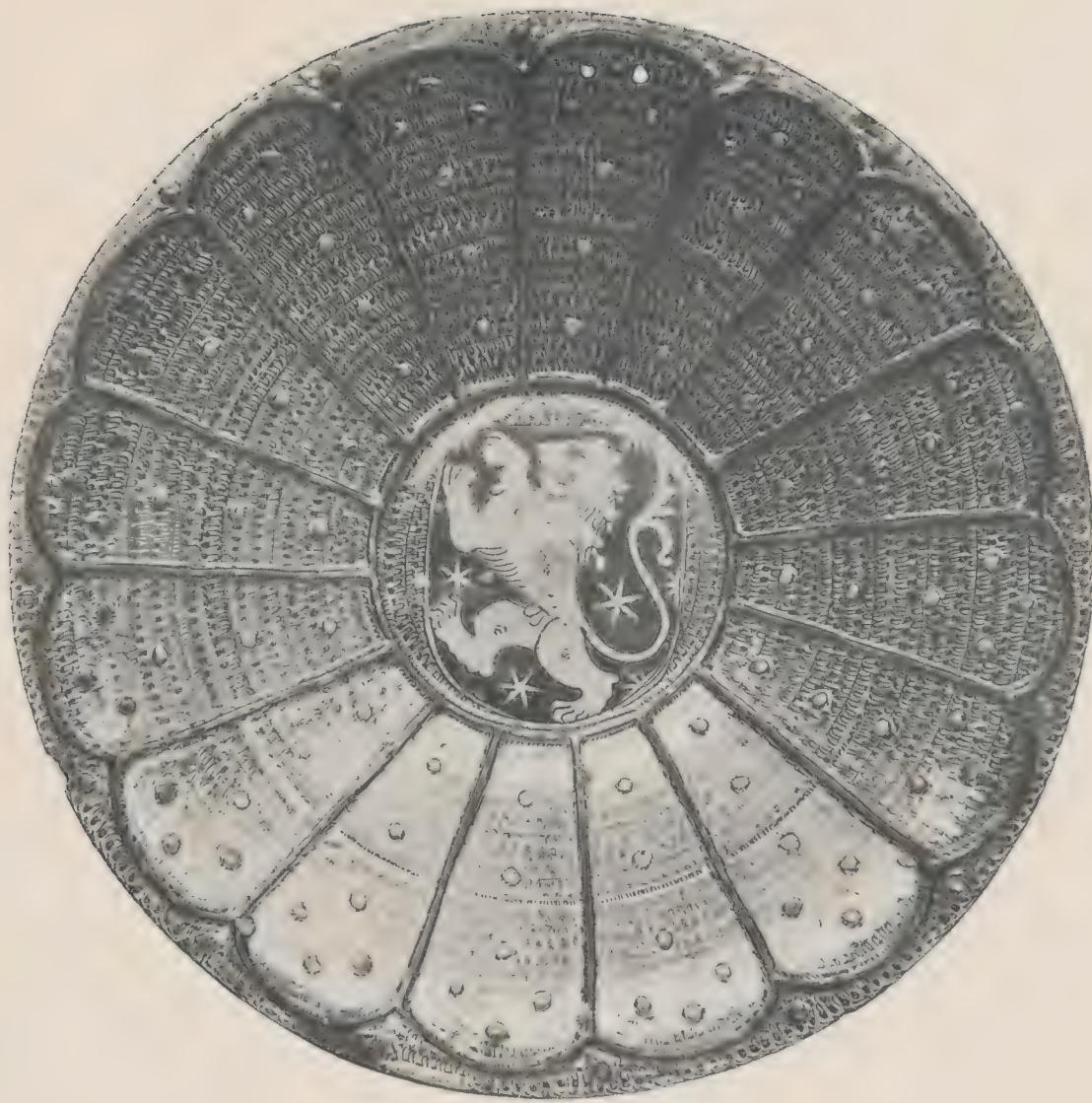


FIG. 16. ARMS OF ARNOLFI.

(From Manni.)

The usual method of depicting the charge in gold, here abandoned for the more difficult alternative of painting-in the field, suggests that it was intended to translate the metal and tincture of the original as nearly as possible. The arms are Florentine; perhaps, of the ARNOLFI, who bore the lion and mullets argent upon azure. The Lippi-Neri bore the charges gules upon argent.

PLATE XXX.



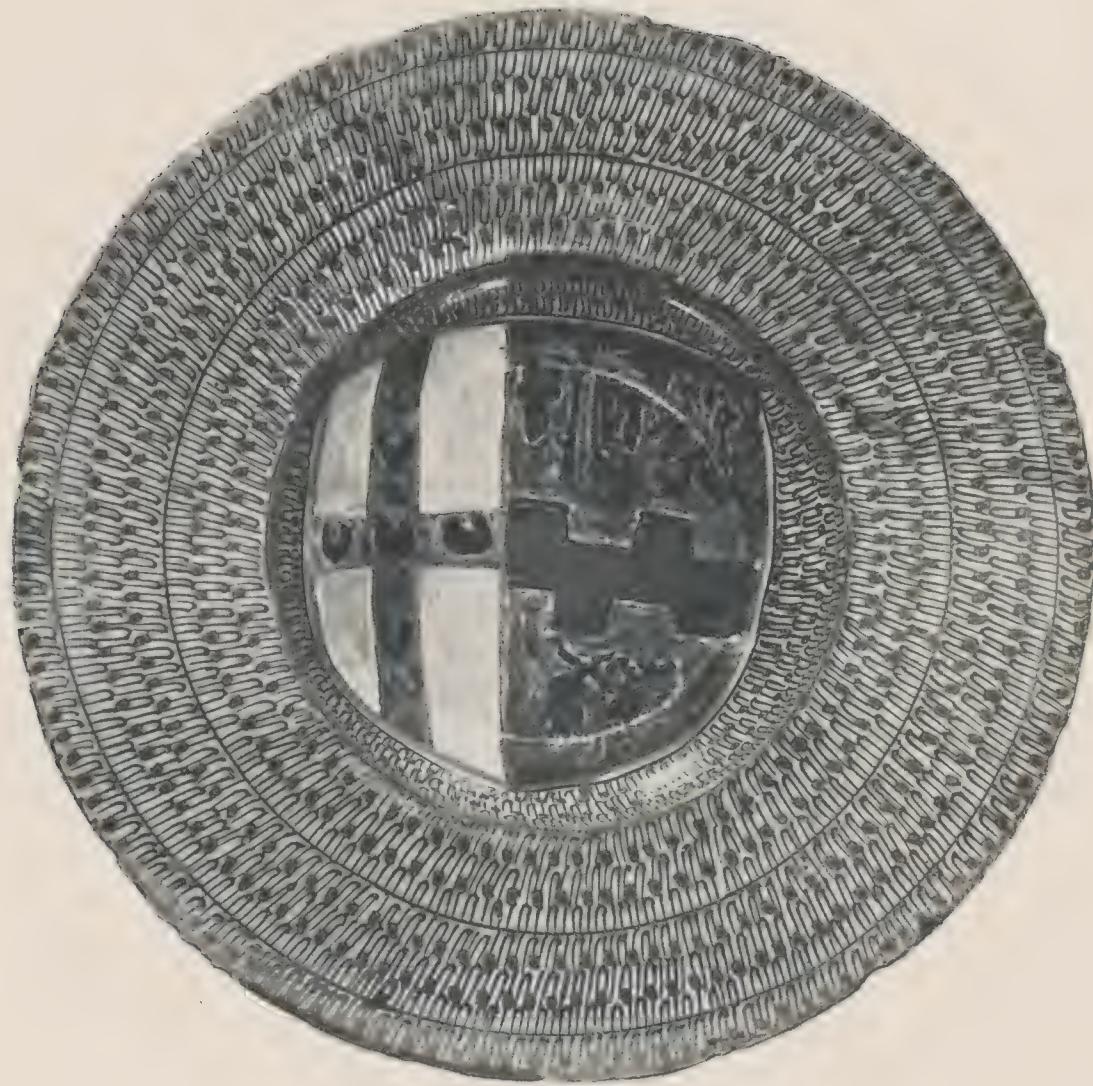
DISH WITH ARMS OF ARNOLFI, OF FLORENCE. VALENCIA.

[To face page 94.





PLATE XXXI.



DISH WITH ARMS OF SPANNOCCHI, OF SIENA. VALENCIA.

*To face page 95.]*

## PLATE XXXI.

BRITISH MUSEUM.

Diameter:  $8\frac{9}{10}$  inches.

ORNAMENT.—The diapering in deep gold; back, sprays of foliage.

ARMS.—On a cross azure five crescents or (for Piccolomini) impaling azure (for gules), a fesse counterembattled between three wheat-heads, or (for Spannocchi).

This combination of the Piccolomini with the Spannocchi<sup>1</sup> arms was first borne by Pope Pius II.'s friend and compatriot Ambrogio di Nanni Spannocchi,<sup>2</sup> of Siena.

Spannocchi held the office of treasurer to Pope Pius II. (1458—1464) and to Sixtus IV. (1471—1484),

<sup>1</sup> G. Gigli, "Diario sanese," II., p. 293: "Trae questa la sua origine dalla Villa di Spannocchia, lontana da Siena, nove Miglia, ove di lungo mano abitava avendovi i suoi Beni e prendendone il nome di cui fecesi ancora gloria nell'Arma, spiegando alcune Spannocchie d'oro in campo rosso."

<sup>2</sup> Gigli (work cited, p. 295): "Ambrogio ricchissimo Signore, e che a propria spese tenea più navigli a correre il Mare sopra gl' Infedeli, fu Tesoriere di Pio II. da cui ebbe l'Arma della Famiglia Piccolomini, che i suoi discendenti appongono alla loro e fu poi anche Tesoriere di Sisto IV. cui fu carissimo."

and in 1473 built the palazzo Spannocchi, and a chapel in the church of San Domenico, at Siena. This piece may well have been made for him, or for his son, Antonio.

The collection of Baron A. de Rothschild contains a large dish in the style of the piece here illustrated, with a vermicular pattern in relief, bearing the same arrangement of the Spannocchi arms.<sup>1</sup>

<sup>1</sup> G. Migeon, "Exposition des Arts Musulmans" (Paris, 1903), Pl. 56.



PLATE XXXII.



BOWL WITH ARMS OF ALDONZA, COUNTESS OF ARANDA. VALENCIA (MISLATA?)  
(C. 1500).

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## PLATE XXXII.

VICTORIA AND ALBERT MUSEUM.

Height: 7½ inches. Diameter: 11½ inches.

ORNAMENT.—Circular bands of flowering plants alternate with other bands of a net or lace pattern. The shield is in a filling of the dot and stalk diapering. Round the upper part of the exterior runs a band of embossed gadroons ornamented in the usual triple combination (Pl. XXXIII.). Design in gold upon cream.

ARMS.—Bendy of six azure and or (Ximenez de Urrea) impaling two pallets saltired to the dexter by a fleur-de-lys fitchy or (?), and to the sinister by azure semé of fleur-de-lys and a label of three points argent (for Folch de Cardona).

The impaled coat will be recognised as one of the saltired varieties of the arms of Aragon. Except for the strangely shaped fleur-de-lys (?), it is the same coat-of-arms as is represented upon Pl. V., and which descended, with the county of Prades, to the great Catalan house of Cardona by the marriage of John, third count of Cardona (d. 1471), with Johanna, daughter and heiress of Peter of Aragon, count of

Prades. In marshalling their arms, subsequently to this alliance, the house of Cardona inserted their own bearings, three thistle plants (each with three stalks and flowers) in the dexter flank of this achievement.

A glance at the arms in the bowl will show that the artist, who was but a careless designer, has

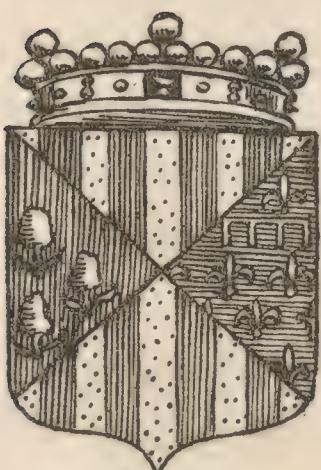


FIG. 17. ARMS OF FOLCH  
DE CARDONA.

(From Maurice.)

inmistaken the Cardona thistle-plant for a fleur-de-lys fitchy and reproduced it accordingly. That the correct rendering of this plant, with its three stalks, was not unlike a fleur-de-lys, structurally, appears from the seal (1298) of Ramon Folch, tenth viscount of Cardona (s: RAIMUNDI:

FULCONIS : DEI : GRA : VICECOMITIS  
CARDONE)<sup>1</sup> (Pl. XXXIII.), and from

a design (1423) of the arms of Don

John de Cardona (Pl. XXXIV.), of a collateral branch, who quartered his own arms with those of Aragon-Prades.<sup>2</sup> A third illustration is furnished by the first

<sup>1</sup> In the Bibliothèque Nationale, Paris; Douët d'Arcq., "Collection de Sceaux," No. 11,304. See also the triple thistles upon the surcoat of the effigy of the tenth viscount ("El Prohom"), Carderera y Solano, "Iconografia Espanola," Pl. xvii.

<sup>2</sup> An illuminated miniature from the "Libro dell'Associazione di S. Marta," in the R. Archivio di Stato, Naples (photogr. by R. Moscioni). The arms of Navarre in the centre-point refer to John de Cardona's mother

PLATE XXXIII.



(a.) SEAL OF RAMON FOLCH, VISCOUNT OF  
CARDONA (1298).



(b.) BOWL WITH COUNTESS OF ARANDA'S ARMS; EXTERIOR, SHOWING  
GADROON PATTERN.

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duke of Cardona's arms as engraved in J. B. Maurice's Armorial of the Knights of the Golden Fleece, which serves to show the sinister half of the arrangement which the artist had to depict in the bowl, though the Cardona quartering is erroneously shown as three thistles instead of three thistle-plants (Fig. 17).<sup>1</sup>

The dexter half of the arms needs no comment. The whole achievement records the marriage of a daughter of the first duke of Cardona (d. 1513), Aldonza Folch de Cardona, with Miguel Ximenez de Urrea, second count of Aranda.

Each of the houses concerned belongs, territorially, to the kingdom of Aragon; Cardona to Catalonia, Aranda to Aragon proper. But according to Escolano, the counts of Aranda acquired the town of Mislata, near Valencia, in 1497<sup>2</sup>; a town mentioned by Von Blanche, dau. of a Béarn, baron of Beortegui, and Johanna, of Navarre, natural dau. of Charles II., of Navarre.

<sup>1</sup> An error shared by certain Spanish and many French writers, also Rev. J. Woodward ("Heraldry," II., Pl. VII.). The Cardona quartering in a shiel upon the tomb of a duke of Segorbia, at Poblet, has three thistle plants. J. Febrer, "Trobas," 79, gives "Tres cardons daurats," but Viciana, "Tres *plantas* de cardones."

<sup>2</sup> "Decada primerara de la historia de Valencia," Vol. II., 315—16: "Descanda a Manizes (a media legua de Valencia) en el mesmo camino Real que va para Requena, se atraniessa el lugar de Mizlata, con mas de ciē casas de Christianos viejos y nuevos. . . . Esta pueblo hasta los años de mil quattrocientos noventa y Siete, era de los caballeros Aguillones; y entonces le compraron los nobilissmos Urreas, condes de Aranda," etc.

Popplau, only a few years previously, in 1484, as one of the group of fabriques which produced pottery with blue and gold colours. It seems more than likely, therefore, that a bowl bearing the arms of the heads of the house in question should have been made at Mislata.

Zurita mentions that the countess of Aranda formed one of the suite sent by Ferdinand the Catholic from Salamanca to Fuenterabia to attend Germania of Foix, his second wife, upon her entry into Spain, in 1506.<sup>1</sup>

<sup>1</sup> "Anales," VI., p. 44 verso. After long search for the dates of marriage and death of the count and countess of Aranda, the writer has been informed by the foremost Spanish authority that the family archives alone would probably yield the information required.



ARMS OF JOHN DE CARDONA (1423).

[Photogr. Moscioni.]

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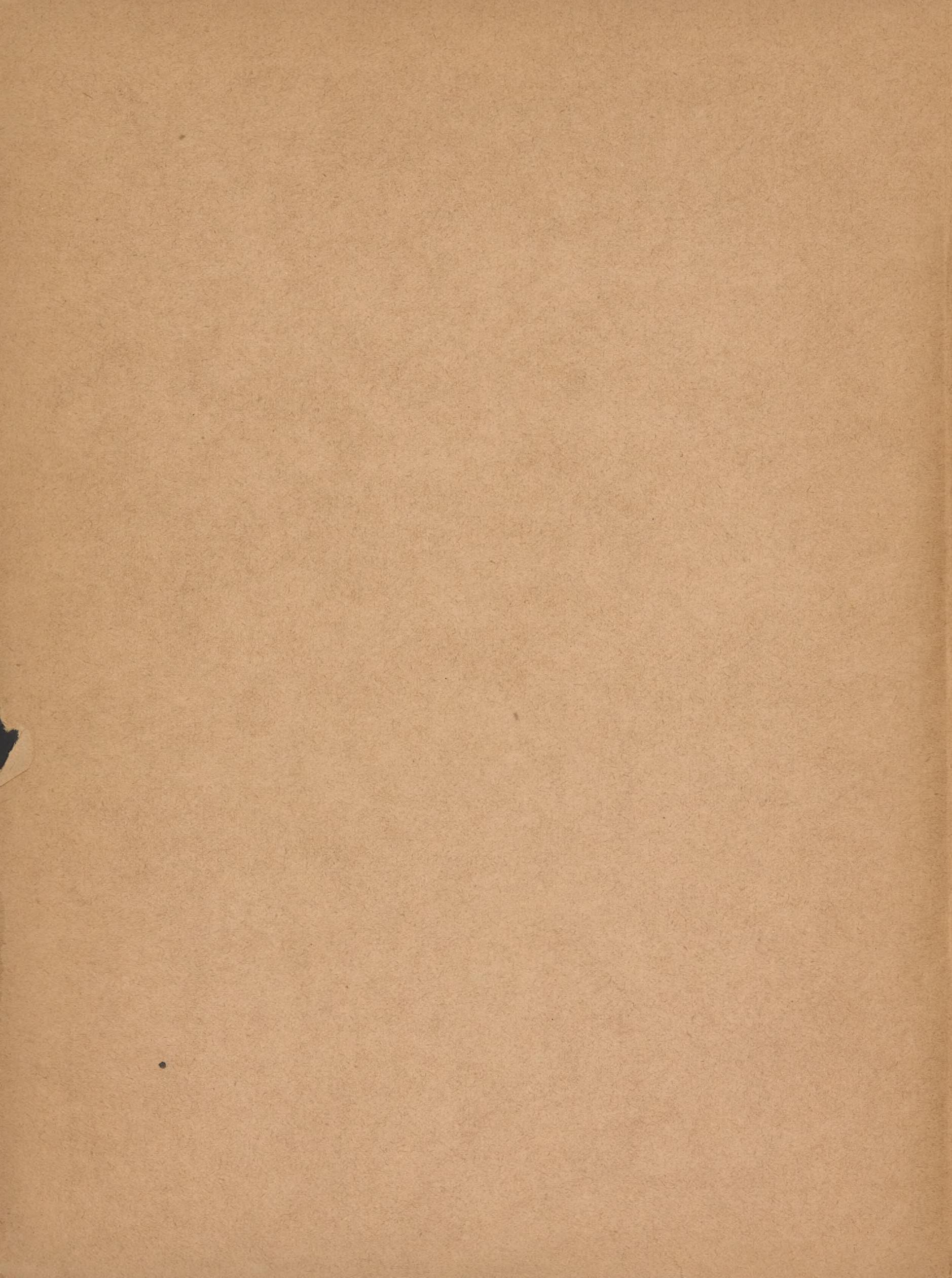
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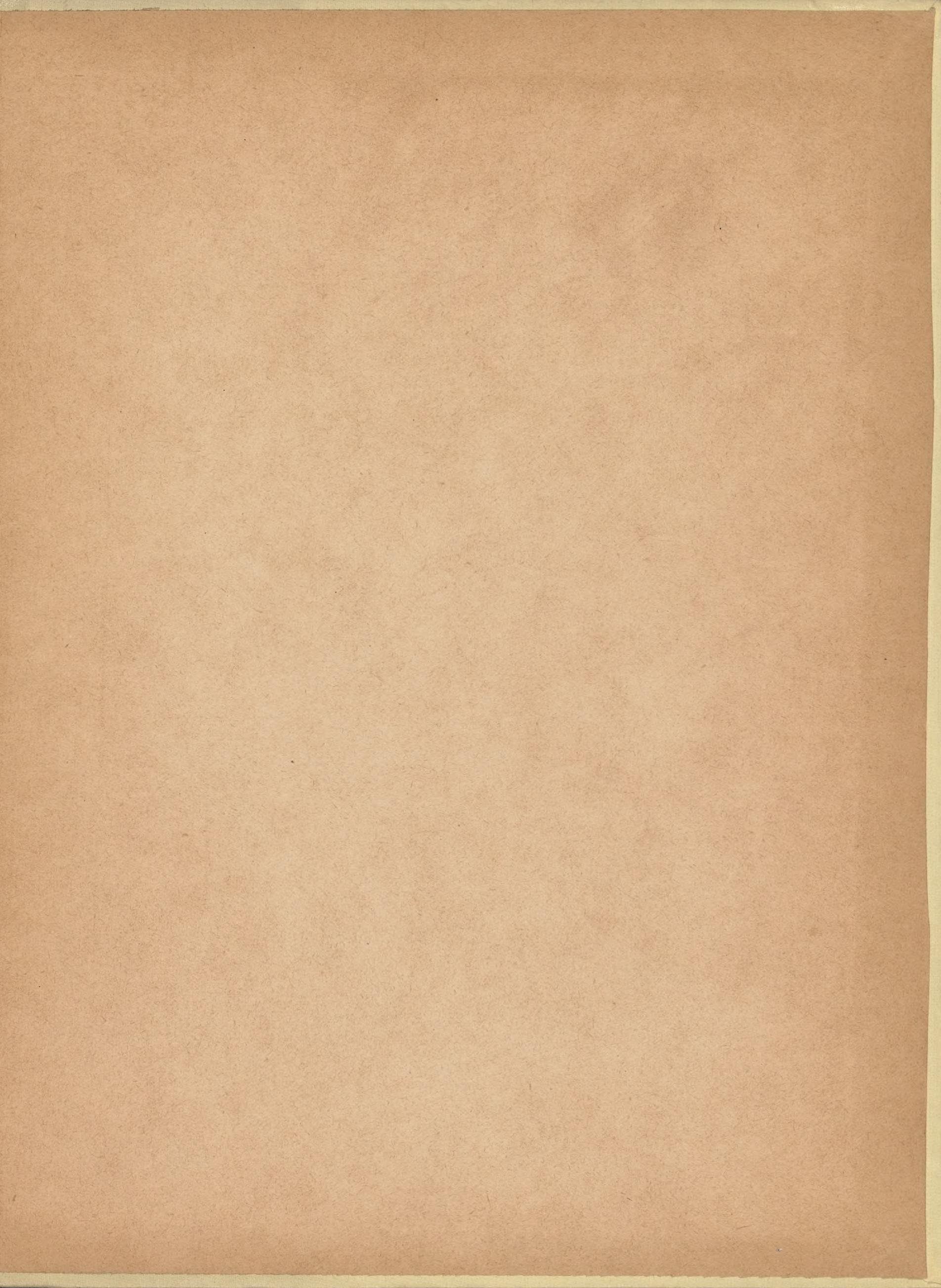
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